

Sets in Order★

(25¢)



AUGUST, 1954

The Magazine of **SQUARE DANCING**

VOL. VI

NO. 8

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. VI NO. 8

Printed in U.S.A.

Copyright 1954, "Sets in Order," (A Corporation)
All Rights Reserved.

Entered as 2nd Class Matter at the Post Office
at Los Angeles, California

Subscriptions: Regular Edition \$2.50, Caller's Ed. \$3.70

PLEASE NOTE: Allow at least three weeks' notice on changes of address and be sure to give the old address as well as the new one.

GENERAL STAFF

| | |
|------------------------------|-------------------------------------|
| Bob Osgood | Editor |
| Helen Orem | Assistant Editor & Subscriptions |
| Jay Orem | Business Manager |
| Arnie Kronenberger | Workshop |
| Ruth Paul | Distribution Manager |
| Joe Fadler | Staff Photographer |

TABLE OF CONTENTS

SQUARE DANCES

| | |
|-------------------------------|----|
| Heart of My Heart | 7 |
| I'm Gonna Lock My Heart | 7 |
| Silver Lake Star | 11 |
| Venus Run | 22 |

ROUND DANCES

| | |
|---------------------------|----|
| Waltz Together | 16 |
| Wrangler's Two-Step | 30 |

SPECIAL FEATURES

| | |
|-----------------------------------------------|------|
| Style Means More Comfort | 3 |
| Hints for More Comfortable Square Dancing.... | 4, 5 |
| Musical Notations and Rhythms | 8, 9 |
| More Fun Ideas | 10 |
| Callers, Callers, Everywhere | 12 |

REGULAR FEATURES

| | |
|-----------------------------------------|--------|
| As I See It | 2 |
| Square Dance Picture | 6 |
| Square of the Month | 11 |
| On the Record | 13 |
| Round the Outside Ring | 14, 15 |
| From the Floor | 18 |
| Calendar of Square Dancing Events | 28 |

462 N. Robertson Blvd. CRestview 5-5538
Los Angeles 48, California

Editions: Regular, Callers ★,

California★★, California Callers★★★

AS I SEE IT . . . by Bob Osgood

All you have to do in many places is to mention the word "Style" and folks immediately begin to shy away from you as though were some undesirable character.

The old belief that styling in square dancing referred to regimentation and the taking away of some pleasure and fun while on the dance floor is constantly being proved erroneous.

Square dancers today realize that real fun comes from the utmost enjoyment of the dance itself. We've been thinking about that subject a lot lately, and we decided to take a chance in this issue of pointing out a few of the little things that detract from square dance pleasure and at the same time, we will add enough of the positive side of the picture to point out those things that tend to make square dancing more enjoyable.

From what I've been able to collect in different parts of the country, here are a few problems I list as "pet peeves."

Pet Peeves of Women:

1. The Helper: The man who puts his hand at your back and shoves you around in an arm swing and Allemande Left, etc.
2. The Churner: The man who wants to spin you on a right and left Grand and grinds you around in a twirl preceding a promenade.
3. The Digger: The man who digs his fingers deep in the small of your back as he swings you strenuously.

Pet Peeves of Men:

Woman who spins:

1. Out of a left allemande.
2. In a right and left Grand.
3. In a ladies chain (two extra counts wasted here).
4. In a back lash at home—(you get home from a Promenade, turn the girl under your arm and settle down for the next call, but she does a reverse twirl, gathering up speed as she goes around and slams into your arms, hoping you'll swing her at least once).

If this sort of thing is helpful to you as a square dancer, maybe you'll let us know so that we can do more along this line in the future. I like the definition for Styling that one friend tossed to us "Square Dancing has to be fun. And for that reason, to me, a good smile means good Style."

Sincerely,

Bob Ogwood

STYLE MEANS MORE COMFORT IN YOUR SQUARE DANCING

"SORRY, honey — we're going to have to give up square dancing." The time is 11:30 p.m. and Mr. and Mrs. Discouraged Square Dancer are in the living room following an evening's square dancing. Says Mr. D.S.D., "I'm tired of watching you get torn apart by all those rugged tarzans in our club. Why only last week, you showed me those bruises on your arm and tonight the other arm was practically torn out of the socket. No, sir, I'd rather give up square dancing and keep my wife in one piece."

How many times this little scene may be repeated this year is hard to say. It is certainly time for us to realize that roughness in square dancing is one of the major reasons for our old dancers dropping out of the picture. Dancing with a bit more thought for others is not a difficult assignment for any of us to accept. To be a good and admired square dancer, you should dance *considerably*, certainly, but more important still, you also must dance *considerately*.

COOPERATIVE ACTIVITY

A square is one unit working together—not 8 individuals showing off their own interpretations. SQUARE DANCING IS FUN while it can be enjoyed completely with the whole square working; not marred by one or two showoffs or inconsiderate individuals in the set.

Comfortable dancing is *good* dancing. If a twirl, back lash, or a spin slows down the motion of the whole set, then that particular

figure stands in the way of comfort and should be eliminated.

The method of executing any square dance figure should pertain to *all* who do the dance. The little 5' 1", 110-lb. girl in her teens who studies ballet, finds no trouble in taking two or three spins in the figure without keeping anyone waiting. She is not easily imitated by her slightly less agile and more rotund mother who dances with her in the same square. The little whirls and flourishes so neatly done by the younger dancer, tend to resemble an armored tank in action when occasionally exhibited by one less lithely constructed.

No one can assume that any figure in square dancing is "wrong." The fact that there are area differences makes this hobby of ours all the more enjoyable. When an area wholeheartedly adopts a certain way of doing a figure, then that standardized way is the style for that area, regardless of how the same figure might be done in another city or in another state.

Because of the various area differences, it isn't too simple a matter to generalize on points of style; however, the fact remains that while there are many ways of doing things *right* in square dancing, if a figure is uncomfortable in your city, the chances are that it will be uncomfortable and therefore not desirable wherever it might be used. Here are a few "trouble spots" folks have been bothered by over the years:

UNCOMFORTABLE



COMFORTABLE




The Situation: From a right and left Grand, the man picks up his partner and twirls her for a Promenade.

Uncomfortable: Man stops forward motion and with his right arm, churns the girl around.

Comfortable: Man moves into center of set and keeps forward motion, allowing the girl to turn herself around two fingers of his extended right hand.

HINTS

YOUR COURTESY TURN



1. While dancing comfortably and moving to the boom-boom-boom rhythm of the music, you will find you have four beats to execute a courtesy turn at the end of a ladies chain, do-si-do, do paso, etc. Here you see Mr. Square Dancer with a forearm death-grip, half facing his partner to wheel her around with greater speed.

2. Too many times, the man feels he must have a strong grip to yank the girl into place.

3. Actually there is plenty of time and for the greatest comfort, the couple can stand side by side, working as a unit—the man backing up and the lady walking forward.

4. The man's left hand serves as a "landing field" and directs rather than pulls the lady around.

5. At the same time, his right hand is in the small of her back so that he may gently direct—not shove—the woman's forward motion.

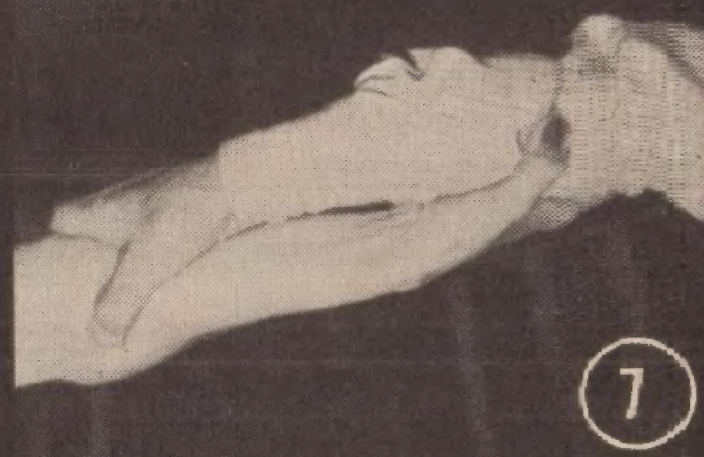
FOR MORE COMFORTABLE SQUARE DANCING

IT HAS BEEN PROVEN THAT:

If you grab your partner tightly enough above the elbow (6) and squeeze with your right thumb, you may be able to raise a beautiful brown bump.

It is also true that you can dig your fingernails into the arm (7) deep enough to get blood. This however, is not absolutely necessary. For comfort, a forearm hold needs only the weight of the two arms against each other with no death-grip involved. (8) When a wrist grip is used, cupped hands rather than talons provide the safest grip. (9).

The inconsiderate dancer too often, at the end of a swing, twirls his partner under the arm in the direction of some wall before he sails off for a left Allemande. (See couple A below). Actually, the considerate dancer needs only to "unfold" his partner in the direction of her corner before setting off himself to Allemande Left. (As is being done by the other three couples.)





Upper Left: Harriet Blohm, of Los Angeles, accepts happily from Dr. Bill Price the flower corsage given her as guest of honor at the Washington Federation Festival June 25-26 in Yakima. Some 3000 dancers and 2000 spectators attended this most successful affair.

Photo by Kennell-Ellis

Upper Right: This group of dancers has been doing a lot of television work in Harrisburg, Pa. Their program is called Hayloft Hoedown and may be viewed on Fridays. L. to R., the William Funks, Glenn Shanafelts (he's the caller), Jane Shade and Charles Norris, the Ben Brenners.



Smiling in the Northern California sunshine are the group of callers who met for the Callers' Breakfast, a part of the Golden State Round-Up in Oakland, Calif. Scene is the Lake Merritt Club House. Photo by Albert Kayo Harris.

Weird, isn't it? These are the erstwhile officers of the Barn Owls in Los Angeles, who "demonstrated" Tennessee Wig Walk in these costumes at a recent anniversary party. Top row: the Ken Klawitters, Lee Boswells, Flo Neill, Evelyn Smith, Lloyd Raig. Front row: Smitty Smith, Dorothy Raig, Betty Heilig, Sandy Neill.

HEART OF MY HEART

Original by Bill Shymkus, Chicago, Illinois

As Called by Arnie Kronenberger, Los Angeles, Calif.

Intro, break and ending:

Allemande left your corner, bow down to your own
Join hands, circle left, around the ring you roam
A right hand round your partner, bow to your corners all
Left Allemande your corner round, right and left around the town
Hand over hand around the ring until you meet your own
Then promenade her home
Now let's promenade sir and we'll serenade her
With the gang that sang Heart of My Heart

Figure:

Four little ladies star by the right—once around you go
A left hand swing your partner twice—break with a do paso
Right hand round corner girl, a left hand round your own
Gents star right three quarters round—a left hand swing that girl you found
Right hand lady.

Sashay that corner girl, she used to be your own
Bow to your new girl and swing
Now let's promenade, sir, and we'll serenade
With the gang that sang Heart of My Heart

Sequence: Intro, figure twice, break, figure twice, ending.

I'M GONNA LOCK MY HEART

Arranged by Dr. Aaron Heimback, Blue Island, Illinois

As Called by Joe Lewis, Dallas, Texas

Record: Intro JL-5-B.

Figure:

Four little ladies to the right promenade inside the ring
When you see her coming boys swing and swing
Head couples to the center sashay opposite once around
Make a right hand star in the middle of the square and roll it once around
Allemande left your corner girl and allemande right your own
Go back and swing that corner lady round
Promenade with me this is where you ought to be
I'm Gonna Lock My Heart and throw away the key.

Filler:

Chain the ladies across the ring, yes chain them across the ring
Turn them left around and chain them back, chain them home again
Sashay round that corner girl see-saw round your own
It's allemande left with your left hand and around the ring roam
It's right and left until you see your girl
Take her in your arms and swing and whirl
Now promenade with me and if you ever set me free
I'm Gonna Lock My Heart and throw away the key.

MUSICAL NOTATIONS & RHYTHMS

AS THEY PERTAIN TO SQUARE DANCING AND CALLING (Continued)

By Terry Golden

In the July issue of SETS IN ORDER, Terry Golden started this article by explaining that there is much technical knowledge of square dance music that the average dancer or caller will never know; but there are a few basic points that will help the average caller to better understand the music that is so important to him. Here the author continues to discuss musical terms and rhythms so that all may understand. Folks with a thorough musical background and understanding of the subject are not the ones for whom this article is intended.

Up to now, we have considered the matter of pitch only, having said nothing at all about rhythm. The staff and notes shown so far show you how high or how low a note should be, but give no idea of how long one note should be held in relation to another, or how fast the music should play, or whether the music is the kind you would use for a waltz, a two-step, a hoe-down, or a funeral.

A system occurred to somebody that did the job well enough so that it has been adopted and is generally used. If you can work out a better system, go ahead, and maybe you can persuade the world to use it.

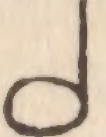

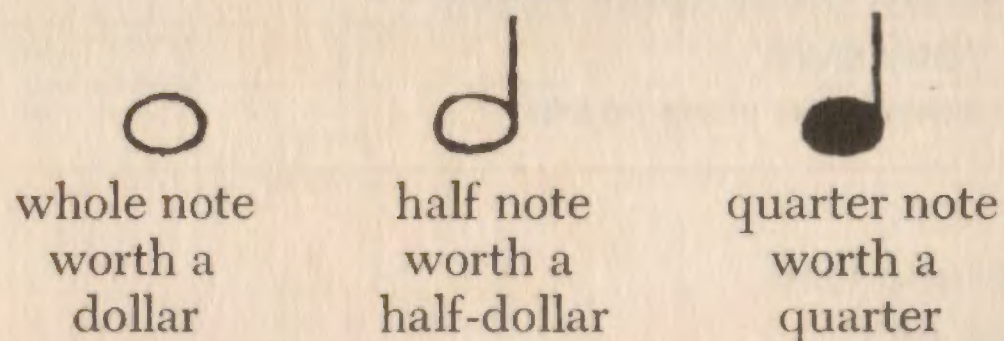
It was necessary to start with some sort of basic unit. A thing which we call a "whole note" was taken for that basic unit, much as the dollar is the basic unit of our system of money. The comparison with money is applicable pretty well throughout. The whole note is shown by a symbol that looks about like a slightly egg-shaped circle. Just make a plain circle and it will do well enough, "O." Half of this value, comparable to half a dollar, is a "half-note" which is a circle with a vertical line, or tail attached to it, . Two half notes equal one whole note. To draw a quarter note, comparable to a twenty-five cent piece, just fill in the hollow circle of the half note so that you have a solid round spot with a tail attached vertically, .

FIGURE E



It takes two half-notes to equal a whole-note. Four quarter-notes equal the same as a whole-note or two half-notes. You can also combine one half-note, (a half dollar), with two quarter-notes (two quarters), and you get a whole-note or a whole dollar.

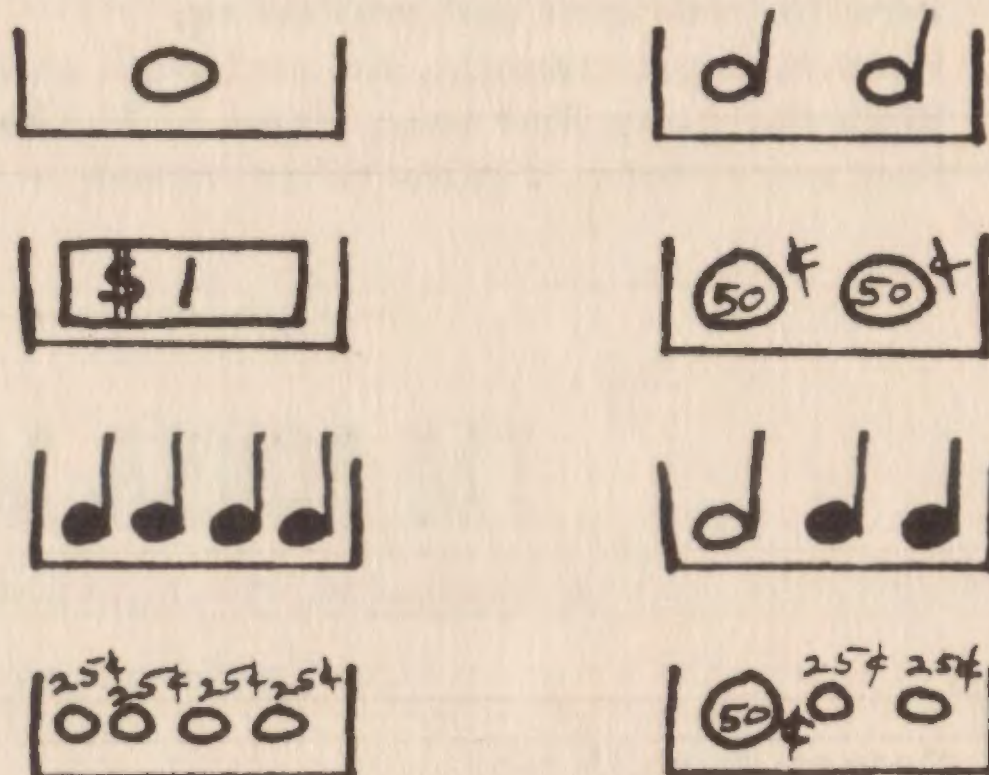


FIGURE F

In the upper row of Figure F you have a whole note in a box. In the lower row you have a whole dollar in a box. All the other boxes have the same total value in them. The box with the two quarters and one half-dollar in it will buy the same amount as the box containing the four quarters, or the box with the two halves, or the box with the dollar bill. (The inflation that has made the dollar worth 59c, or whatever it is, does not seem to have affected music, and an attempt at witty digression into the possibilities this offers for political satire would probably serve only to confuse. We shall, therefore, reluctantly surrender this potentially fruitful area for the sake of clarity and simplicity.)

A whole-note is held twice as long as a half-note and four times as long as a quarter-note. Get a rhythm going, rather slow at first, by tapping your foot rhythmically. Sing "la," and hold it for four beats of your foot. You will be singing a whole note, thus:

Laaaaaaaaaaaaa | Laaaaaaaaaaaaa
1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 -

Laaaaaaaaaaaaa | Laaaaaaaaaaaaa
1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 -

Here you are singing four whole-notes in a row, holding each note four beats. Now, still keeping the same rhythm with your foot, and thinking the "1-2-3-4" in your head, hold each note only two beats.

Laaaaaa Laaaaaa | Laaaaaa Laaaaaa
1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 -

You are now singing half-notes.

Now hold each "la" for the duration of only one beat and you will be singing quarter-notes.

Laa Laa Laa Laa | Laa Laa Laa Laa
1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 -

Here you are singing one "la" for every time you tap your foot.

Below the value of quarter-notes, the comparison with money breaks down a little, be-

The September issue of SETS IN ORDER will explain the meaning of the different meters commonly encountered in square dance music. Illustration of 2/4 and 3/4 time will be explained. If you have any questions relative to a portion of these articles, direct them to the author in care of SETS IN ORDER.

cause musical values break down into eighths and sixteenths. We must therefore imagine the existence of a coin worth 12½c, (which would be comparable to an eighth-note), and a coin worth 8¼c, (which would be comparable to a sixteenth-note). An eighth-note is worth half of a quarter note.

An eighth-note is drawn like a quarter-note with the addition of a little slanting "flag" or "hook" attached to the vertical line, ♪. A sixteenth-note is the same but has two flags, ♫. A thirty-second note has three flags, ♬; a sixty-fourth note has four, ♭. Square dance music uses a lot of eighth and sixteenth-notes, but doesn't often use anything with more than two flags.

An eighth-note is held half as long as a quarter-note; it is held for just half of a beat. To sing eighth-notes, sing "la" twice for every time you tap your foot.

LaLaLaLaLaLaLaLa
1 - 2 - 3 - 4 -

These eighth-notes should be going pretty fast compared to the whole-note you started singing.

(To be continued)

ON THE COVER

Hands. What important appendages they are. A hand-clasp has so much in it of friendship—and is such a tip-off to character. In square dancing hands are even more important since they figure so prominently in the graceful figures of the dance. On our cover this month we show square dancers' hands in various positions, symbolizing the feeling of sociability—and of style.



More Fun Ideas...

SQUARE dance clubs across the country report about new and unusual gimmicks and capers easily adaptable to your own square dance parties.

The Square Acres News 'N Notes, published by Howard Hogue of East Bridgewater, Massachusetts, reports on a couple of recent dance affairs that met with overwhelming enthusiasm on the part of all dancers present.

"... On MYSTERY NIGHT, the admission price was 74½ cents. We had sent to Missouri for 5-mill tokens which we gave as change, giving the dancers a good send off for an evening of mysteries. Dud Briggs of Burlington, Mass., was the mystery caller. Dressed in a comic suit and hat and masked—he kept the gang mystified until he was unmasked about an hour later. He did a swell job, and gave the dancers a real good time.

"An impromptu mystery caller was Ross Rich of Plymouth, who never called a dance in his life. He was prevailed upon after much persuasion, to don a long coat and hat from the cloakroom, and a mask, and gave the silent lip treatment to a fast patter call, which unbeknown to the dancers, was being done by Hogie up in the attic over a mike he had rigged up there.

"Another unrehearsed feature was the mystery orchestra—dancers pulled from the floor to yank on coveralls and shirts, bowler hats, and submit to a real walrus mustache. A bullfiddle made out of a wash tub, combs, and toilet tissue, a dishpan and spoon, and a guitar were used for instruments. As you can imagine, they were plunk! Mystery sandwiches, (ham,

salami, cheese, tomato, onion, all in one) were gobbled up, and a mystery prize was given."

The same group had an Easter Bonnet Parade in the spring. "It . . . was the pet project of Marion Hogue. She and her mother, Mrs. Keith, had made barrels of wisteria, and with the help of the Calico Squares, who sponsored the dance, the hall was beautifully decorated in Easter fashion.

"... The highlight of the evening was the grand march, and the judging of the headgear. Upwards of 10 dancers, each with his own creation, took part in the march, and this was truly a sight to see. A great deal of work and thought had been spent in preparation . . . Prizes were awarded to Mrs. Wyman Briggs who wore a picture hat of tremendous size with a large white plastic foam duck in front; Dick Sturtevant for his creation, a basket of chicks; Ethel Morrison, a white church steeple with bats in the belfry; and Carl Chace who had a multitude of candy eggs on his head."

Exhibition Extraordinary

A very novel and entertaining stunt was recently displayed by four men members of Herb Lesher's Boots and Sandals Club of Arcadia, California.

The men decided they would like to have a novelty square dance exhibition working with partners that wouldn't give them any "back-talk." Working on their own, they purchased large (30") dolls, attached sticks to make their arms and backs sturdy, and dressed them in the finest of female square dance regalia.

At one of the club parties, the "guest exhibition set" was announced and amidst thunderous applause, the unusual square dancers came out on the floor. Simple circling patterns were far too easy for the group, and such figures as Ladies Grand Chain, Reverse Allemande Thar, etc., proved a real challenge to the dancers and real pleasure for the audience. Pictured with the "U-Can't-Twirl-Ems" are Don Pugliese, Al Bright, John Fogg, and Herb Wernblad.



(Left) Arcadians and Their "Partners"



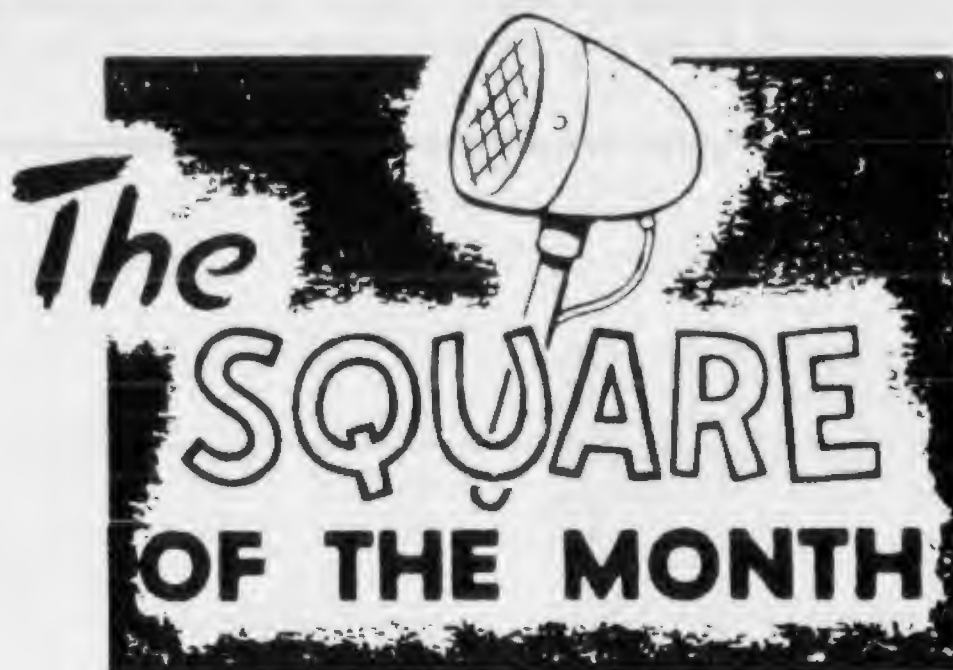
Photo by Jim Owens

JOHNNY VELOTTA

Hollywood, California, is home to Johnny Velotta, the round and bouncy guy who calls "with a boom and a smile in his voice." It's impossible to be a sour-puss with Johnny around, his good humor is so infectious.

Johnny was literally "shanghaied" to his first square dance, when he thought he and his wife, June, were starting out for somebody's birthday party and wound up at a square dance instead. It didn't look like too bad a pastime so the Velottas went to learn their allemandes from the Burt Corrells. In about a year Johnny found he was calling the dances in his sleep, so he thought he might as well do it while he was wide awake. To one with his background of being a minstrel man, singer, dancer, and a drummer in a river show boat orchestra, the rhythm of calling came naturally.

A patio dance was the scene of Johnny's first call and after that came more requests for the same, one of the first being from the Glen Feliz Squares, sponsored by the P.T.A. Between running his janitor supply and building maintenance business, teaching and calling five nights a week, and paying quite a lot of attention to his first and very new grandchild, Johnny is on a merry-go-round. He and June still find time, however, to visit other clubs, attend round dance classes, and he serves as vice-president of the Round Dance Teachers Assn. of Southern California. The Velottas are a working-dancing team, June being Johnny's best booster as well as firm critic.



THE SILVER LAKE STAR

By Johnny Velotta

Dedicated to the Glen Feliz Squares, who dance at the Silver Lake Playground.

Ladies to the center and back to the bar
Gents to the center with a right hand star
Meet your own with a left allemande
Go the wrong way 'round with a right and left grand
It's a brand new girl for a brand new deal
Meet that corner with the right for a wagon wheel
 Original corner.
Go once and a half and give her a spin
It's a wagon wheel, and you're gone again
 Gents in L.H. star.
The Hub flies out but not too far
You circle eight for The Silver Lake Star
Number one gent you rip and tear
Go down the center and reverse that square
 Split the square, all hands joined turn inside out. Last couple does a dish rag turn. Alternate couples.
You turn that ring, go inside out
Don't let go, circle sunny side out
Now break with the right pull the left lady under
Turn the corner with the left and go like thunder
Back to your girl with a right hand swing
Gents star left in the middle of the ring
Pass that girl when you come down
Turn the next with the right go all the way 'round
The right hand lady with a left hand 'round
Back to your girl with a right hand swing
All the way 'round with that sweet little thing
To the corners all for a left allemande
Walk right in to a right and left grand
It's another new girl when you come 'round
You promenade but don't slow down
***The heads turn back for a right and left through**
Now promenade home like you always do
You've got a new girl but don't you fret
You'll get your own after 'while I bet.
 *Alternate couples, heads turn back, the next time Sides turn back.

Callers, Callers, Everywhere!

Meet some folks who are doing outstanding jobs of calling and teaching in their own areas. A tip of the cowboy hat to each of them.



C. C. LINDSEY, Lubbock, Texas, has been calling in and around Lubbock since 1948, part of his work being sponsored by the city, with 34 to 40 squares in classes. He also has an exhibition group which tours the immediate vicinity.



NEWEL DAY, Fillmore, Utah, is by day a postal clerk and by night a square dance caller. Sponsored by a church group in nearby Delta, Newel is credited with the upsurge of square dance interest in that area. Recently he was instrumental in organizing a dance at the Delta Municipal Airport where there was room for 1,000 squares!



DAVE BUCK, Worcester, Mass., has had dancing as a part of his life since he was six and took dancing lessons. Oddly enough, he ran across country dancing in New York's Greenwich Village and decided that was very much for him. His biggest thrill is to introduce the uninitiated to the fun of square dancing.



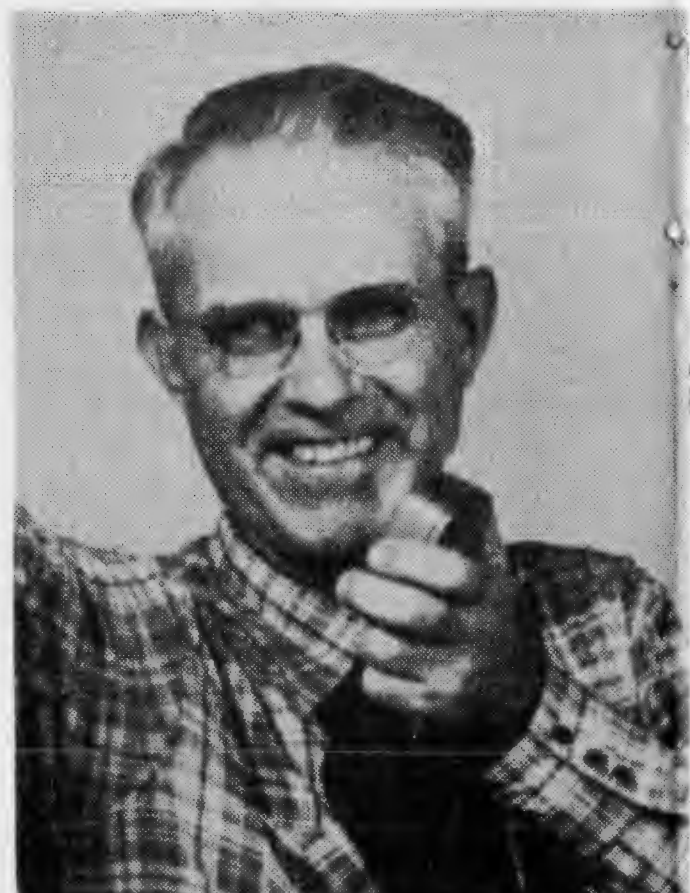
LLOYD FRAZEE, Bassett, Iowa, was one of the pioneers of the square dance activity in his area. He stresses "Square Dance for Fun" and travels considerably to call at round-ups around and about his home community, as well as keeping very busy there.



WILLIS BROWN, Long Beach, Calif., and his wife, Margaret, have taught hundreds of people to square dance in Pan-American Park in a new housing development near Long Beach. Almost every night in his week is now taken up with calling and teaching. Willis was recently written up as "Personality of the Week" in his local newspaper.

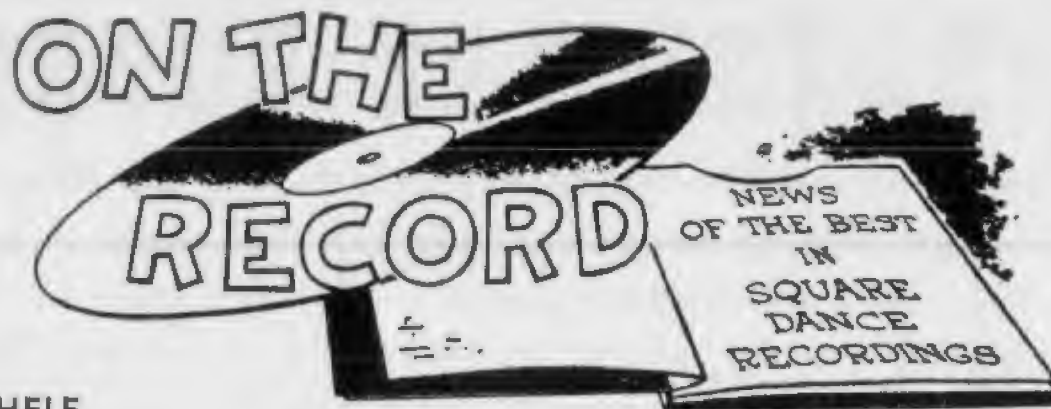


BOB LINDSTROM, Bradenton, Fla., spends his winters spreading square dance good will on the Florida Gulf Coast and calls Idaho Falls, Idaho, his summer home, although he spends a goodly part of those summers traveling around the country picking up square dance lore and preparing it for his winter groups.





MIKE MICHELE



“WHAT is a ‘hoedown’? What is square dancing?” It was to answer these questions from relatives along the East coast that Mike Michele decided to make a couple of records so that he could show his family and friends just what “calls” were. The square dance clubs in the Phoenix area usually use live music at their dances and many of the amateur callers have learned their calls practicing with the orchestras at local callers’ club sessions. As long as Schroeder’s band was playing at so many of the dances there was a demand for their records so that the callers could practice at home too. With these ideas in mind Mike Michele, Johnny Schroeder, Tony Cordasco and Walter Noble got together and decided to cut four sides of Mike’s singing calls. They thought if they could sell enough locally, and here and there, to break even on the investment, it would be fun and not too expensive. In case the records made any profit Mike decided to cut some hoedowns.

One of the first problems was a label for the records. Mike’s favorite call at the time was Alabama Jubilee, and why wouldn’t Jubilee be a good name? It signified a good time, which is the goal of square and round dancing. All arrangements were made and labels ordered for the first group of records when another Jubilee record company was discovered. This company was located in the East, so it seemed that the simplest way to change the name would be to add “Western” to the “Jubilee” to distinguish it from the other record company. Before long the first hoedowns were added to the catalog and within three years there were 100 records and

13 artists calling on the label. Western Jubilee’s policy has been versatility in type of offerings, but they specialize first in singing calls, then round dances, hoedown and finally patter calling. They try to follow the general trend and keep up with the preferences of the various callers and dancers throughout the nation.

In trying to satisfy all types of callers and dancers the singing calls have been recorded three ways: flip-records, two calls, and two instrumentals. Instrumentals are going to be Hi-Fi, (high fidelity) starting with the August release of Mike’s newest original, “OH BABY MINE” (“I Get So Lonely”).

The artists who have recorded on Western Jubilee are Mike Michele, Marvin Schilling, Paul Phillips, Pancho Baird, Milt Paisant, Bill Yates, Morris Sevada, Sandy Tepfer, Harold Newsom, George Karp, Dia Trygg, Tom Mullen, and Howie Bernard.

Western Jubilee is fortunate in having a recording orchestra made up of men who are also active square dancers. Johnny Schroeder will give up his guitar at least once each evening to dance a favorite square or round with his wife. If there is someone in the crowd who will relieve them, the other orchestra players will be quick to take part in the dancing.

Garland Green, the present fiddler, is principal of a large elementary school in Phoenix, and also has a music degree. He won the fiddlers’ contest out of a field of 23 contestants in February, 1954, at the Phoenix Valley of the Sun Festival.

When the Western Jubilee group get together for a recording session there’s bound to be fun and a small Jubilee of their own.

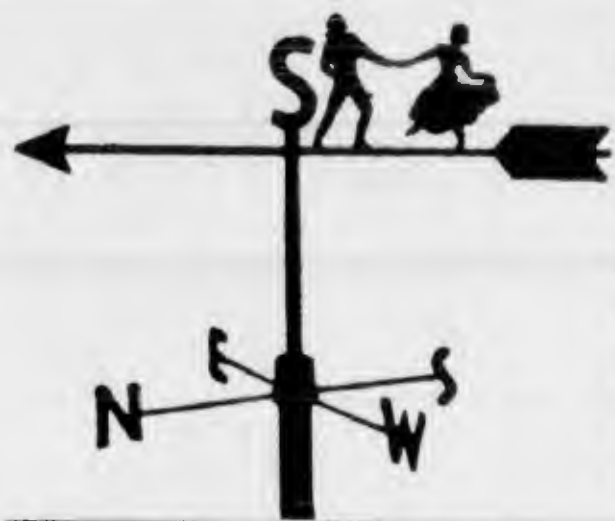
BILL YATES

SCHROEDER’S PLAYBOYS

PAUL PHILLIPS

MARVIN SCHILLING





ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

New Hampshire

If any of you ambulating square dancers find yourselves, this summer, in the upper right hand corner of the United States map and mooded for square dancing, make a note that you can find it on the shore of Lovell Lake, Route 109, near Sanbornville, New Hampshire. All Ruggero is Host Caller for the 1954 season and besides Al, other callers during August and September will be Mal Hayden and Lawrence Loy. Dancing is every Wednesday and Saturday at Trails End Cottage Court.

Oregon

Another item for the square dancers' calendar (Sets in Order type, of course, and silly you, if you didn't buy one early in the year!) is the Second Annual Western States Square Dance Jamboree and Bar-b-que (wow! these names are getting longer all the time!) at Klamath Falls, Ore., on August 6-7. Les Gotcher will be featured and on August 6 there will be an open-to-all-callers dance at the Do-Si-Do Clubhouse, free for everybody, with sandwiches and coffee yet. On Saturday P.M., a beef barbeque will be served by the 20-30 Club. Modoc Field will be the site for the gay festival. It's in the middle of town, but if you want to save hunting around, call 9946, 22005, or 3834, and you can be directed quickly.

The Hub, magazine of square and round dancing edited by Art and Ruth Goldschmidt of Medford, had its first birthday jubilee in the form of an all-day square dance. Bill Castner flew in from Oakland, California, to start the day off and act as M.C. Over 300 dancers from Oregon, California, and Washington, danced happily. Prizes were presented and one of the day's high spots came when young Wayne Goldschmidt, 13, brought down the house with his calling. The Hub will find a dance for you in Medford if you'll just call 2-7704. We're full of phone numbers this month, aren't we?

Pennsylvania

"Square News" is the name of the periodical put out by the Blair County Round and Square Dance Assn., Inc., of Altoona, Pa., and it is written with verve and good humor. The Association sponsored the Second Annual Square Dance Round Up on June 19 in Bland Park and gave it a good "plug" in their bulletin, which is free to all Association members and may be had by others who request it in writing. Address Box 814, Altoona. Al Hughes, Prez of the Association and editor of the bulletin, notes that it is published to co-ordinate with the advancement of square dancing. We are for that!

Iowa

Sioux City's Centennial Celebration on July 17 was marked by a square dance at the Public Schools Stadium, with Terry Golden calling to "Jim" Luchtel's music. John Coburn was General Chairman of the affair with a steering committee composed of Charlie Kremenak, Clara Luther, and Ray Rye. Among the clubs co-operating were the Allemande Leftovers! Don't you love that?

Arkansas

The Arkansas Square Dance Callers' Club co-sponsored, with the Young Business Men's Assn. of Little Rock, a square dance on May 7 as a part of the annual Rose Festival celebration. The dance was in the Exhibition Hall at Robinson Auditorium, which was appropriately decorated with roses. Arkansas' own Gail Davis (TV's "Annie Oakley") was an honor guest as was the Rose Queen, Carolyn Rentz, escorted by Dan Keeley, president of the Arkansas Callers' Club, in the Grand March. There were 35 squares of children dancing, adding to the gay spirit of the whole affair. The theme "Every dance an exhibition dance" was carried out by pilot squares for each caller, all of whom were members of the state callers' group. It was, in all, a big evening for dancers and spectators.

Connecticut

Bob Brundage follows brother Al's lead to become the second president of the Connecticut Square Dance Callers' and Teachers' Assn. Elections were held at the annual meeting in Kensington. Others serving with Bob will be Ralph Sweet, Dick Forscher, Marge Baechler, Dorrance Desjardin, and Gloria Hemmings. Meetings of the association are held bi-monthly, the business meeting followed by supper and dancing. A festival was the high-light of the first year of operation, and this is expected to become an annual affair. Plans for the immediate future include a series of benefit dances for member Kip Benson, Connecticut caller who has been ill for some time. Also, the organization assisted the West Hartford Square Dance Club in setting up an outdoor square dance festival as part of that town's 100th anniversary in June.

Texas

New officers for the Permian Basin Square Dance Assn. are D. L. Zimmerman, Andrews; A. R. Brownlee, Odessa; and Mrs. Mary Hinnant, Crane. The July 31st association dance was at Odessa. Others scheduled are for October 30 in Midland, and on January 31, 1955, in Crane.

The Kerrville Flying Do-Si-Do Club again sponsored the Annual Square Dance Jamboree, this year on the night of July 3rd. This big dance was free to all square dancers and was held in beautiful Louise Hays Park overlooking the cool, clear water of the Guadalupe River in the heart of Kerrville. There were sixteen visiting callers from all parts of Texas to call for the merry mob.

Clyde Jones, of San Antonio, recently graduated a beginners' class of 12 couples. They had all been drawn into square dancing by members of the Kerchief and Calico Club, for which Jones is also caller.

Nebraska

Square dances in connection with big civic projects seem to be increasingly the order of the day. The Omaha Festival this year, their sixth, was called the Square Dance of the Century, tying it in with the state's 100th birthday. The two night affairs, on May 21-22 at Ak-Sar-Ben Coliseum, had Al Brundage and Ed Gilmore as guest callers, with Chuck Jones, the indefatigable Bugs Bunny, as MC. Roy and Beverly Krosky from Colorado, gave special exhibitions of round dancing each night. Clinics and special events kept the two days bright for the square dancers.

South Carolina

It's early but mark your calendars! The Sixth South Carolina Folk Dance Festival, sponsored by the South Carolina Recreation Society, will be held this year on December 3 and 4, in Charleston, with the City Playground Dept. as host. There will be exhibitions, workshops and square dancing enough to satisfy all comers. Frances Lee Carlisle is publicity chairman and invites visitors from all over the country to drop by. Not just for the Big Deal, either, but any time. Dial Charleston 3-4446 or 3-1720 to find out about dancing.

Arizona

Round dancers in Prescott planned a Round Dance Festival, probably the first for the state, for the afternoon and evening of July 17. Round dancers from near and far were invited to participate in delightfully cool Prescott. Ralph Archer, Secretary of the Mile Hi Round Dance Club, was active in arrangements.

The Mountaineer Square Dance Club of Flagstaff, has set August 13-14 for the 7th Annual Square Dance Festival. There will be Friday and Saturday night dances, a breakfast Saturday morning with dancing following, Saturday P.M. workshops, plus exhibitions.

These folks of the Spinning Wheels Club in Tucson, Arizona, celebrated their first anniversary with a gala potluck dinner-dance on June 3, in the beautiful patio of Catalina Jr. High School. Marie Gray is regular caller for the group.



WALTZ TOGETHER

By Eva and Al Lampert, Long Beach, California

Record: "Together"—Columbia 39352.

Position: Open, facing LOD.

Footwork: Counterpart throughout.

Measures

Introduction

1-4 Wait 2 meas. Bal. apart to face partner; together to face LOD.

PART I

1-4 Waltz Out, 2, 3; Wind, 2, 3; Bal Fwd; Bal Back;

Both waltz out diag fwd L, R, L; M takes 3 more steps fwd in LOD R, L, R, and W takes full left face turn (yo-yo) L, R, L retaining same handhold on windup and joining free hands after windup; (cuddle up) both balance (rock) fwd on outside foot; rock back on inside foot; (both facing LOD).

5-8 Unwind, 2, 3; Cross, Side, Cross; Balance Left; Balance Right;

Retain hold of W left and M right hands as M steps fwd L, R, L pivoting on L to face RLOD. Rejoin hands with arms extended out to side, as W unwinds one full R face turn out, R, L, R; M steps back on R with slight dip, face partner, step to side on L, cross R over L in front. (W steps fwd L with slight dip, face partner, step to side on R, back on L); both step to side in LOD, M L touch R to L; step R to side in RLOD, touch L to R; W counterpart.

9-12 Turn Away, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Cross Touch, —;

Turn away from partner (M L face, W R face) progressing in LOD, 1 full turn; join both hands, M crosses R over in front of L. (W also crosses in front); M crosses R over L, touch L to R, (pivoting 1/8 R face turn; take closed dance position on cross touch.

13-16 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;

3 turning CW waltzes. W twirls R face under M's L arm to open position.

PART II

17-20 Waltz Out, 2, 3; Cross Under, 2, 3; Balance Forward; Balance Back;

Waltz out diag fwd; change side by W turning L face under her L, M's R arm (Calif. Whirl) 1 full turn into banjo pos. (arms extended out to side) M is now facing RLOD on outside. W facing LOD on inside. M bal fwd on L (W back on R) M bal back on R pivoting 1/4 R face to face partner (W fwd on L).

21-24 Waltz Out 2, 3; Cross Back, 2, 3; Balance Forward; Balance Back;

Open and repeat 17-20 in RLOD. Finish facing partner, M back to center in loose closed dance position.

25-28 Side, Back, Side Cross, Side, Back; Walk Around, 2, 3; 4, 5, 6;

6 step grapevine—Side L, back R, side L; cross R in front of left, side L, back R; walk around in 6 steps in banjo pos making 1 1/4 turn to end M facing RLOD. (Maneuver to closed pos on 5, 6).

29-32 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl to Open;

3 turning CW waltzes starting first waltz back on L. Twirl to open.

TAG

1-4 Waltz Out, 2, 3 Wind, 2, 3; Balance Forward; Balance Back;

5-8 Unwind, 2, 3; Cross, Side, Cross Twirl, 2, 3 Bow.

Repeat meas 1-6 of Part I—twirl and bow on meas 7-8.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

AUGUST, 1954

Here is another issue of "The Workshop" loaded with Squares and Rounds sent in by Callers from California, Oregon, Illinois, Nebraska, Missouri and Florida. "The Workshop" is an excellent way to keep up with the new material and to keep pace with what is being danced in other parts of the country . . . for both Callers and Dancers.

MAC'S SQUARE

Dedicated to the Varsouviana Promenaders of McPherson, Kans.

By Howard Schmidt, Newton, Kans.

1. Now go to the left, with the old left wing.
It's a right hand round your own sweet thing.
Gents star by the left, in the center of the ring.
*

It's all the way around, then take your pretty maid.

And you walk right around in a star promenade.
The gents back out, the girls go in,
It's a once and a half and you're goin' again.

Ladies star.

Now the gals roll away in a half sashay.

Gents star right in the same old way.

Ladies turn back on the outside track.

Meet your partner comin' back,

With the left hand round,

Your corner girl with the right hand round.

Your partner left like allemande thar.

Gents back up in a right hand star.

Now throw in the clutch and put 'er in low.

And it's twice around that ring you go.

You skip that gal and take the next,

With the left hand round.

New partner.

The corner gal with the right hand round.

Your partner left for an allemande thar.

Gents back up in a right hand star.

Now you eight roll away in a half sashay.

Gents back up in the same old way.

From the allemande thar, gents walk forward to the outside, ladies going to the center.

Then both do a 1/2 face turn to the left, catching right hands. This puts the gents on the outside backing up, the ladies on the inside walking forward in a left hand star. Facing corners.

**

Now an allemande left with the corner of the ring.

It's a right hand round your own sweet thing.
Gents star by the left in the center of the ring.

2. Repeat from * to **, then use any allemande break.

3-4. Repeat all as before to get original partner.
Break may be used after each time through the figure, or of course it can be called four times through without a break. Suit yourself.

CHANGING PARTNERS

A Square-dance-invitation-waltz singing call by Alden Metcalf, Lincoln, Nebr.

Sheet Music: "Changing Partners" by Joe Darion and Larry Coleman.

Best Record: "Dix Discs" 2355 A St., Lincoln, Nebr. Flood's Combo.

First you honor your partner then the lady on the left.

Left hand round with your corner and a grand old right and left.

Waltz along as you travel till you meet your pretty maid

Put your arm around her waist for a star promenade.

Waltz along in your star and if you will be so kind

All the ladies turn back to the gentleman behind.

Waltz along in your star for a little while and then

All the ladies turn back and change partners again.

Waltz along in your star . . . etc.

Repeat previous verse.

Left hand round with your corner and a grand old right and left.

Waltz along as you travel first your right and then your left.

When you meet with your partner you just take her in your arms

Waltz all around the hall and admire her charms.
Look around on the side lines for a partner that is new

You're about to Change Partners . . .

Waltz around with that partner just as nice as you can do

For you'll only have that partner for a moment or two

Look around on the floor for a partner that is new . . . etc.

Repeat as many times as desired and alternate at will with either verse from the original song . . .

We were waltzing together to a dreamy melody . . . etc.

Though we danced for one moment and too soon we had to part . . . etc.

Then announce "Keep the one you have for your supper partner," or "Keep the one you have for the next dance" or if you prefer continue with the next and final verse . . .

Find the one that you had when you first began this dance

Get the same one again while you still have the chance.

Hold her close in your arms and waltz all around the floor.

Keep that same one from now on and change partners no more.

YOU SAID IT

Arranged by Herb Leshner, Pasadena, Calif.

First and third you bow and swing
Lead on out to the right of the ring
Circle half and don't be slow,
Heads dive to the middle and circle four
Once around and pass through, and do sa do
with the outside two
It's a right to the opposite, right hand around
Partner left as you come down
Right to the opposite with a right hand swing
Heads star left in the middle of the ring
Gents reach back from where you are, and box
the gnat to a right hand star
Corners all to a left allemande, and a right to
your girl
It's a wagon wheel and you make it whirl
The hub flies out with a full turn around
And the gals star right in the middle of the town
Pick up your gent with an arm around
It's a star promenade go round the town
Spread that wheel a way out wide, the gents
duck under the gals right side
To the right hand lady for a left allemande
Go the wrong way around with a right and left
grand
On your heel and on your toe, right on by this
gal you go
Left to the next for a do paso
It's corners right then partner left with an arm
around and
Promenade eight as you come down.

COW COUNTIES CAPER

Original Dance by Doc Alumbaugh

Ladies to the center and back to town
Gents star left three-quarters round
Pick up the corner in a star promenade
Walk along now with this pretty maid
Well, roll away with a half-sashay
Gals star left, you're on your way
Gents back track, girls keep on
Pass her once, just sail along
Turn her by the right, next time round
Corner by the left as she comes down
Partner by the right, that good right hand
Gents star left, leave the ladies stand
Meet this girl with a right and left grand
Hand over hand go round the ring
Catch your honey with a right hand swing
Now do-sa-do with the corner maid
Back to your lady and promenade

THE WEB

By W. M. "Jack" Wiebe, San Diego, Calif.

The head couples center and back to the bar
Forward again with a left hand star
Star all the way and don't fall down turn your
corner with a right hand round
It's heads to the center for a wrong way thar
Back up heads but not too far
Throw in the clutch and put it in low it's twice
around the ring you go
Skip that one but not too far it's a right to the
next for a wrong way thar
Shoot that star just half way around and do pas
so with the one you've found.
Partner left and promenade.

TEXAN SHIFT MIXTURE

By Walt Baumann, Yucaipa, Calif.

Ladies to the center with a right hand star
All the way 'round from where you are
A left to your partner it's a left hand swing
The gents star right in the center of the ring
Now a left hand back and don't be late
Gals drop in behind your mate
Gents right hand back and shift 'em thru
To a right hand star that's what you do
Gents reach back take gals R.H. raise it into
a R.H. star at the same time reversing direc-
tion, then gal backs under gent's arm so she
is following him.
The gals roll out and pass one man
Gals make a left face turn pass the man fol-
lowing her.
A left to the next for a left allemande
Now a right to your new girl a right and left
grand
Repeat 3 more times to get original partner.

WALKING AROUND THE STAR

By Hubert Cunningham, Coffeyville, Kans.

Get your partner by the hand, and your cor-
ner too
Circle left as you always do
Ladies breakaway with a butterfly whirl
Ladies make a left face whirl to face corner
gent.
It's a right hand round that corner girl
Go all the way round, it ain't so far
Turn the next little lady to an allemande thar
Original opposite.
Back up boys like you're "sposed" to do
Take that gal along with you
Ladies breakaway with a butterfly whirl
Gents throw in the clutch to the next little girl
Catch her by the left, once around you glide
It's an allemande thar with that lady by your side
Original right hand lady.
Girls go along just for the ride
Now just the head two couples shoot that star
Pass each other walk around that thar
Head gents with the ladies they have shoot
the star, the gents go right on the extreme
outside, the ladies go left nearest the side
couples who are still turning in the allemande
thar.
Meet her agin with a left but not too far
Get back in your place in that allemande thar
Side couples shoot that star
Pass each other walk around that thar
Meet her with a left and don't be slow
Back into that allemande thar you go
All four couples shoot that star
Pass each other, take a little walk like you did
before
Ladies on the inside, gents on the out
Now you pass her once and then look out
Meet her agin with a left but not too far
Gents swing into an allemande thar
But when you star, shoot it son with a full turn
around
Promenade the corner when she comes down
Original partner.
That's the one you look at across the breakfast
table
Promenade her home lad, if you're able.

JOHNNY

By Mabel and Howard Johnson, Portland, Ore.

Music: "Johnny," Capitol Record 11545. Back of Via Con Dios.

Formation: Varsouvienne, facing LOD.

Footwork: Identical through meas 6, counterpart for remainder.

Measures: Four counts per measure.

1-2 Walk, 2, 3, 4; Cross, Back, Side, Front;
Both starting with L, walk four steps LOD, step L across in front of R, step back on R, step L to side, step fwd on R.

3-4 Walk, 2, 3, 4; Cross, Back, Side, Front;
Repeat meas 1-2.

5-6 Step, Point, Step, Point; Step, Point, Step, Touch;
Step L to side, point R across L, step R to side, point L across R; step L to side, point R across L, then as M steps R and touches L by R—W steps R and L, both turning to face with M's back to center. Footing is now counterpart.

7-8 Two-Step; 2; 3; 4;
Closed pos four two-steps turning CW and progressing LOD.

9-10 Side, Behind, Side, Front; Turn Away, 2, 3, 4;
Step L to side, step R behind L, step L to side, step R in front (grapevine); turn away from partner in four steps (M turns L, W turns R) and resume closed pos.

11-12 Side, Behind, Side, Front; Turn Away, 2, 3, 4;
Repeat meas 9-10 ending in banjo pos (R hips adj) M facing LOD.

13-14 Walk, 2, 3, Turn; Walk, 2, 3, Open;
M walks LOD four steps as W backs up four, both turning on fourth step to side car pos (L hips adj) M's back to LOD; M backs up four steps LOD as W walks fwd four and on fourth step open to face LOD inside hands joined.

15-16 Pas De Basque Away; Together; Pas De Basque Away; Together;
Step L to side, step R quickly in front of L, step L in place (Pas de basque L); step R to side, step L quickly in front of R, step R in place (Pas de basque R); repeat the two Pas de basques.

17-20 Two-Step; 2; 3; 4; 5; 6; Step, Touch, Step, Touch;
Closed pos six two-steps turning CW and progressing LOD. Then M steps L, touches R by L, steps R, touches L by R while W twirls with three steps (R, L, R) and holds the fourth count, resuming Varsouvienne pos and identical footing. Twirl is R face and under M's L arm.

Bridge (1 Meas) Both Balance Fwd on L, Hold, Balance Back on R, Hold;

TAG Complete dance twice, then repeat thru meas 14 and end as follows: With inside hands joined balance apart and together, then as music retards, do a slow walk-around in banjo pos and finish with a twirl and bow.

TAMPA TRAVELER

Submitted by Bill Muench, Tampa, Fla.

First and third go forward and back
Forward again, turn opposite lady right hand around

Partners left when you come down
Corners all with a right hand round
Partners left like an allemande thar
Back up boys but not to far

Half sashay slide the girls to the middle
Turn that star to the tune of the fiddle

Break that star with an Alamo style
***Balance forward and back awhile**

Allemande left, etc.

*To break with Alamo style everyone moves forward to right and join hands (ballonet).

THE EIGHT HAND CROSS

Submitted by Lois Ross, Placerville, Calif.

First and third don't gather moss
Out to the right with an eight hand cross

Ladies clasp hands under the gent's clasped hands.

Ladies bow and the gents bow under

Ladies duck under gent's arms and gents duck under ladies' arms.

Hug 'em up tight and go like thunder

Swing 'em high and swing 'em low

Swing those gals in calico

Back right out and form a ring

Once around as you shout and sing

Active couples with backs to center of ring.

Do a right and left thru and then turn back

Do a right thru to the inside track

Circle up four in the center of the floor

Once around and don't get lost

Pass right thru to an eight hand cross

No. 1 couple to No. 4 and No. 3 to No. 2 couple.

Ladies bow and the gents bow wow

Hug 'em tight and show 'em how

Swing 'em low and swing 'em high

Swing those gals up to the sky

Back right out and don't be slow

Circle up four on the heel and toe

And break it all up with a do-si-do.

HASH BREAK

Submitted by Joyce Zander, Glasgow, Mont.

Allemande left and a right to your girl

For a wagon wheel, make it whirl

Roll that wagon around the world

Spread that star way out wide

The gals duck under

Reverse that wheel, go like thunder

Gents roll back to an allemande thar

Back around boys in a pretty little star

Both pivot half right where you are

Now you're doin' a wrong way thar

Shoot that star to the right hand lady like a left allemande

Go the wrong way 'round, right and left grand

Hand over hand on the wrong way track

Meet that same girl, turn back

Hand over hand around you go

Meet her again, do sa do

Give a left to the next for a left allemande

A right to your honey go right a left grand.

QUEEN CITY WHEELAWAY

By Roger Q. Welch, Independence, Mo.

Any introduction, preferably one ending with a swing.

Figure:

**Ladies to the center, back to the bar,
Gents to the center with a right hand star,
Back by the left, you're going to town,
Pick up your partner with an arm around.
Ladies go in with a full turn around
And you turn that star the other way 'round.
The heads wheel out around the sides,
Come back in and keep your stride**

Head couples wheel around, as in "Whirlpool Square," gents backing out, ladies forward, and come in behind side couples as side couples continue moving forward in star.

**Sides wheel out and come back in,
Join the star and we're gone again.**

Repeat last four lines then:

**Ladies roll away with a half-sashay,
Gents to the center in the same old way.
Ladies step out and take a back-track,
Meet that same gent coming back, for an
Allemande left with your left hand,
Meet a new partner in a right and left grand.**

Repeat 3 times to get taw.

THE VELVET GLOVE

Originated by "Doc" and Irene Heimback,
Blue Island, Ill.

Record: RCA Victor 20-5405 "The Velvet Glove."

Position: Partners side by side, facing LOD, inside hands joined shoulder high. Steps described for man, lady counterpart. Note: On the last beat of intro, brush left ft fwd.

Measure 1: Count 1, step fwd on left, Count 2, close right behind left, Count 3, step fwd on left, Count 4, swing right fwd with a slight brush.

Measure 2: Count 1, step fwd on right, Count 2, close left behind right, Count 3, step fwd on right, Count 4, swing left fwd with slight brush.

Measures 3-4: Repeat meas 1-2, but instead of the brush on the last count, both hold.

Measure 5: Partners release joined hands, moving away from each other, Count 1, step sideways to left on left, Count 2 step on right across in back of left, Count 3, step sideways to left on left, Count 4, swing right across in front of left with slight brush.

Measure 6: Moving twd partner, repeat meas 5 and take closed pos.

Measures 7-8: In closed pos take four quick two-steps turning CW and moving LOD. At end of meas 8 open to side-by-side pos, facing LOD, gent right, lady left hands joined shoulder high.

Measures 9-16: Repeat meas 1-8. At end of meas 16 partners face each other with gent's back to center of circle. Gent's right, lady's left hands joined shoulder high.

Measure 17: Count 1, step sideways to left on left, Count 2, step right across in back of left with slight dip. (Limp step). Counts 3-4, repeat counts 1-2.

Measure 18: Count 1, step sideways to left on left, Count 2, swing right across in front of left with slight brush, (swing joined hands fwd and turn to back-to-back pos, gent turns left, lady right), Count 3, (Release joined hands and continue to turn to side-by-side pos facing RLOD), step sideways to right on right, Count 4, draw left to right, (do not take weight on left, join inside hands shoulder high facing RLOD).

Measures 19-20: Starting left take four quick two-steps fwd (RLOD). At end of meas 20, keeping same hands joined, partners turn to back-to-back pos, gent turns right, lady left.

Measure 21: Partners in back-to-back pos, gent's left, lady's right hands joined. Count 1, step sideways to left on left, Count 2, step right across in back of left with slight dip. Counts 3-4, repeat counts 1-2.

Measure 22: Count 1, step sideways to left on left, Count 2, swing right across in front of left with slight brush, swing joined hands bkwd and turn to face-to-face pos, gent turns left, lady right. Count 3, (Release joined hands and continue to turn to side-by-side pos facing LOD), step sideways to right on right, Count 4, draw left to right, (do not take weight on left, join inside hands shoulder high facing LOD).

Measures 23-24: Starting left take four quick two-steps fwd LOD, at end of meas 24 keeping hands joined partners turn to face-to-face pos.

Measures 25-32: Repeat meas 17-24, but instead of hold on the last count of meas 32, brush left ft fwd.

Repeat entire dance, and then repeat meas 1-16. To end the dance lady does two twirls under gent's left arm, four quick two-steps in closed pos, then lady twirls once more, the gent bows and the lady curtsies.

FARGO EXPRESS

By Frank Tyrrel Castro Valley, Calif.

**First and third you bow and swing
Up to the middle and back to the ring
Forward again with a right and left thru
Turn and chain to the right of the ring
Turn your lady, the pretty little thing
Same couples pass thru, and split the ring
Around just one and four in line you stand
Forward eight and back with you
Forward again and pass thru
Arch in the middle and the end turn in
Pass right thru and split the ring
Around just one and star by the left
Pick up your own as you come round**

Original partner.

**Star promenade in the middle of the town
Spread that star, here's what you do
Heads turn back for a Suzie Que
Corner right with the right hand round
Partner left with the left hand round
Corner right with the right hand round
Partner left, go once and a half
Four ladies star three quarters round
Corners all left allemande
Partner right and a right and left grand.**

CAROL RUTHERFORD

Things are a little quiet around Rinky Dinks these days.

Carol Rutherford, who embodied so much of the true Square Dancing fun and Rinky Dink humor, passed away at her home in Culver City, California, on July 6.

Carol, with her husband Harry, was not only a charter member of Rinkys, but traveled and made many friends among Square Dancers in other states during the past four years.

We feel our world of Square Dancing Fun was all the brighter because of Carol's personality and never-to-be-forgotten smile.



Ohio

The Revere Booster Club headed by Hugh and Catie Macey are certainly proving to be real Boosters for square dancing by putting out a Directory of Square and Round Dances for the Cleveland-Akron-Canton area. This shows a real wonderful spirit, since *all* dances are listed, even those running rivals to their own Saturday night dance. The Boosters have received commendatory letters for their efforts from both the N.E. Ohio Callers' and Leaders Group and the Cleveland Area Callers' Assn.

Minnesota

Almost 400 dancers registered for the 3rd Annual Minnesota State Square, Folk, and Round Dance affair. It was held at Coffman Memorial Union, University of Minn., where facilities drew much good comment. Featured were California's Ed Gilmore, Paul and Greta Dunsing of Chicago, and Len and Phyllis Kleffman of Minneapolis. The 3-day festival included a banquet, style show, excursion boat ride, and leaders' breakfast. "Luke" Lukaszewski is the new Prez of the Minnesota Federation. Jim Higgins of Duluth is Vice-Prez.

Buy your records from square dancing's leading mail order house



NEW RECORDS

ROUNDS

Dreamy Two-Step/Evening Waltz
S.I.O. 3013/14
Waltzing A Round/Meet the People
S.I.O. 3015/16
Elmer's Tune/Buffalo Glide
H.D. 401
Pony Boy/Tango Waltz
Aqua 201
Squarin' A Round/flipside with cues
H.D. 402
Tucker Waltz/Five-Foot-Two
Shaw 121/122

WITH CALLS

Coney Island Washboard/Bye, Bye, Blues
Jonesy calling—Mac 704
Figure Eight/Smoothie
Red Warrick calling—Longhorn 108
Oh Baby Mine
Red Warrick calling—Longhorn 106
Oh Baby Mine
Michele calling—Jub 527
Open Up Your Heart
Red Warrick calling—Longhorn 104
Open Up Your Heart/12th Street Rag
Johnny Schultz calling—O.T. 8095

scheduled for release this month:

Tennessee Gal
Norm Merrbach calling—Longhorn 107
WITHOUT CALLS
Coney Island Washboard/Bye, Bye, Blues
Mac 705
Grand Square Waltz Quardille/
Country Cousins Star—Win 7623
Isle of Golden Dreams/Barbara Quadrille
Win 7622
Oh Baby Mine/Swanee
Jub 817
Oh Baby Mine
Longhorn 106
Open Up Your Heart/12th Street Rag
O.T. 8094
Open Up Your Heart/If You Can
Spare the Time—H.D. 304
Open Up Your Heart
Longhorn 104
Ragtime Annie/Lilghtfoot Bill
H.D. 501
Tennessee Gal
Longhorn 107

Records are often announced weeks before release. In your order, please tell us how long we may delay it, if necessary, to await unreleased items.

IF THE SQUARE OR ROUND DANCE RECORD YOU WANT IS RELEASED, WE HAVE IT!

Our shelves are crammed (see page 36-37 April S.I.O.) with just about every record in the field, and we specialize in FASTER THAN LOCAL DELIVERY. Over 95% of all available titles are always in stock. Our complete record catalog is yours for the asking!

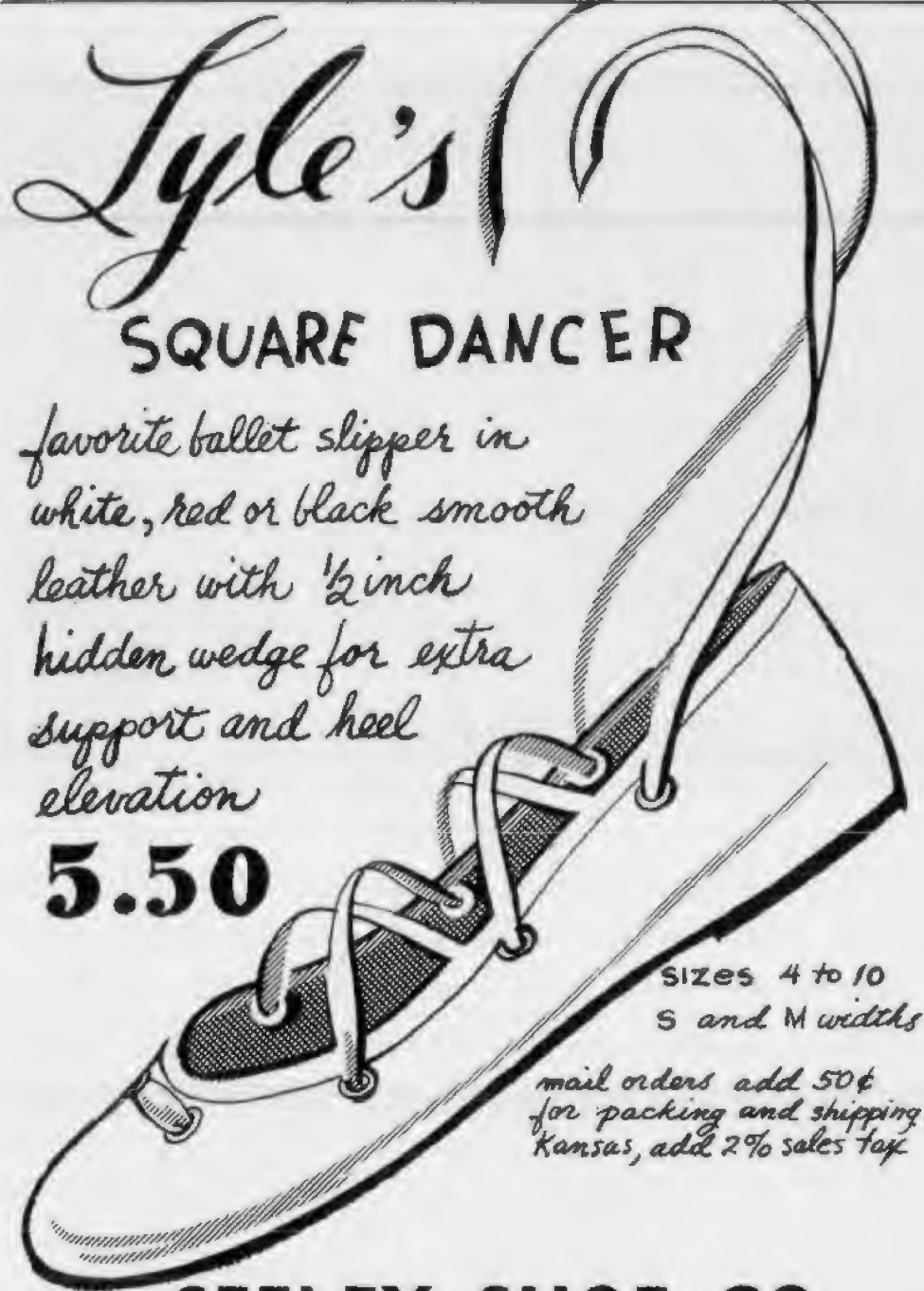


Square Dance Square

P. O. BOX 689-S • SANTA BARBARA • CALIFORNIA

Visitors and Shipments to: 880 E. COAST HIGHWAY (U.S. 101) • Telephone 9-4201





Lyle's

SQUARE DANCER

favorite ballet slipper in white, red or black smooth leather with 1/2 inch hidden wedge for extra support and heel elevation

5.50

Sizes 4 to 10
S and M widths

mail orders add 50¢
for packing and shipping.
Kansas, add 2% sales tax

SEELEY SHOE CO.
716 Kansas St., Topeka, Kansas

LONDON RIDING STORES

Duds for Dudes for Dancing



"Dance with ease with our new Ballerzelle" Soft elk upper for longer wear. Slight heel for better balance. Black or white. Narrow and medium widths. **\$5.95**

PROMENADER BOOTS

Two-tone brown—black and walnut.

\$10.95



MAIL ORDERS PROMPTLY FILLED—M.O. Division, P.O. Box 23, El Monte, Calif. Add 50c shipping charges. Californians add 3% sales tax. May we add your name to our mailing list? Our new catalog is ready.

| | |
|-------------------------|-------------------------|
| PASADENA, CALIF. | EL MONTE, CALIF. |
| 646 E. Colorado Blvd. | 111 W. Valley Blvd. |
| Open Mon. & Fri. Eves | Open Fri. & Sat. Eves |
| SY 6-2240 | FO 8-3985, AT 1-1668 |



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

First of all, I wish to let you know how much I've been enjoying your monthly publication. It has been particularly helpful to me, because for the past year I have been working in a construction camp which is quite isolated, and does not have many recreational activities. Last Fall I "took the plunge" and started a Square Dance Club. The response was terrific! Because of the limited number of females here, we had to restrict the male attendance. We operated very successfully for six and a half months, during which time Sets in Order presented a constant source of new ideas, suggestions, dances, and new calls.

Keith Armstrong
Kemano, B.C., Canada

Dear Editor:

What does a guy do when he's been asked to be the Master of Ceremonies for some square dance shindig and the program is all timed out and some guy comes up and asks him if he can call? Some unprogrammed caller, that is. It is one of the most embarrassing experiences an MC can have because if he lets the fella call, he louses up the time-schedule for the whole affair, and if he doesn't let him call, he is bound to hurt the man's feelings as well as be known as a stinker himself for the rest of his life. I'd sure like to get some good thoughts on this.

(Name Withheld)

(Editor's Note: Can anyone suggest a tactful way to handle this situation, which is really the bane of the MC's existence? Write us.)

(Continued on Page 20)



Quadrilles

Waltz



the modern way

A noted round dance expert says, "If you're not dancing Waltz Quadrilles, you're not living". They're not for beginners, and that's a fact, but for round dancers who know how to waltz they are the epitome of flowing grace and deep dancing satisfaction.

With the help of America's leading waltz quadrille authorities, HOMER and BETTY HOWELL, of Oklahoma City, Windsor enters the field of waltz quadrille music with four delightful dances, carefully selected to "sell" you on waltz quadrilles. Full and detailed instructions come with each record to help make your learning easier and quicker.

NO. 7622 - ISLE OF GOLDEN DREAMS/BARBARA QUADRILLE

NO. 7623 - GRAND SQUARE WALTZ QUADRILLE/COUNTRY COUSINS STAR

"For Round Dance Thrills

Try Waltz Quadrilles"



Windsor Records
"JUST FOR DANCING"

5528 N. Rosemead Blvd. Temple City, Calif.

WESTERN
Jubilee

"OH BABY MINE"

It's a Summer Sensation

Another sure-fire original by Mike Michele to the Hit-Tune "I Get So Lonely."

- 527 — OH BABY MINE, calls by Michele
- Flip instrumental, Key "C"
- 817 — OH BABY MINE, Instr. Key "C"
- SWANEE, Instr. Key "C"

Complete Instructions —
Send today for up-to-date catalog.
Music by Schroeder's Playboys.

Western Jubilee Record Company
708 E. Garfield • Phoenix, Arizona

Exclusively—WESTERN NECKWEAR—Wholesale Only

A complete line of styles in 24 different colors. Send for sampling order and our completely illustrated brochure. A Specialty House.



Pictured here are 2 brand new styles: "Stubbies" (L) in plain colors or hand painted. "Hondo" (R) with slide combination, in plastic leather (gold and nickel silver finish.)

DORIAN'S LTD.

7445 1/4 SUNSET BOULEVARD
HOLLYWOOD 46, CALIFORNIA

FROM THE FLOOR - Cont'd

Dear Editor:

Your generous complimentary copies were received and distributed to all members of the Promenaders' Club. Many thanks. We are all enjoying your excellent and interesting magazine. Most of the members are passing it around to other square dancers in this area and many have already reported very favorable comments.

Earl M. Cook, Jr.
West Palm Beach, Fla.

Dear Editor:

Why don't you put out that grand Calendar to run from September to September, to cover a full square dance season? I'm just sitting here trying to make out a schedule for the '54-'55 season and it would certainly be handy.

Dal Alderman
Omaha, Nebr.

(Know what? Think mebbe you've got something there! Ed.)

(Continued on Page 23)

Keep Your

Sets in Order

with a

CALIFONE



MODEL 24V

- * Most Powerful
- * Most Portable
- * Most Popular




\$167.50 Net

SINGLE UNIT SOUND SYSTEM

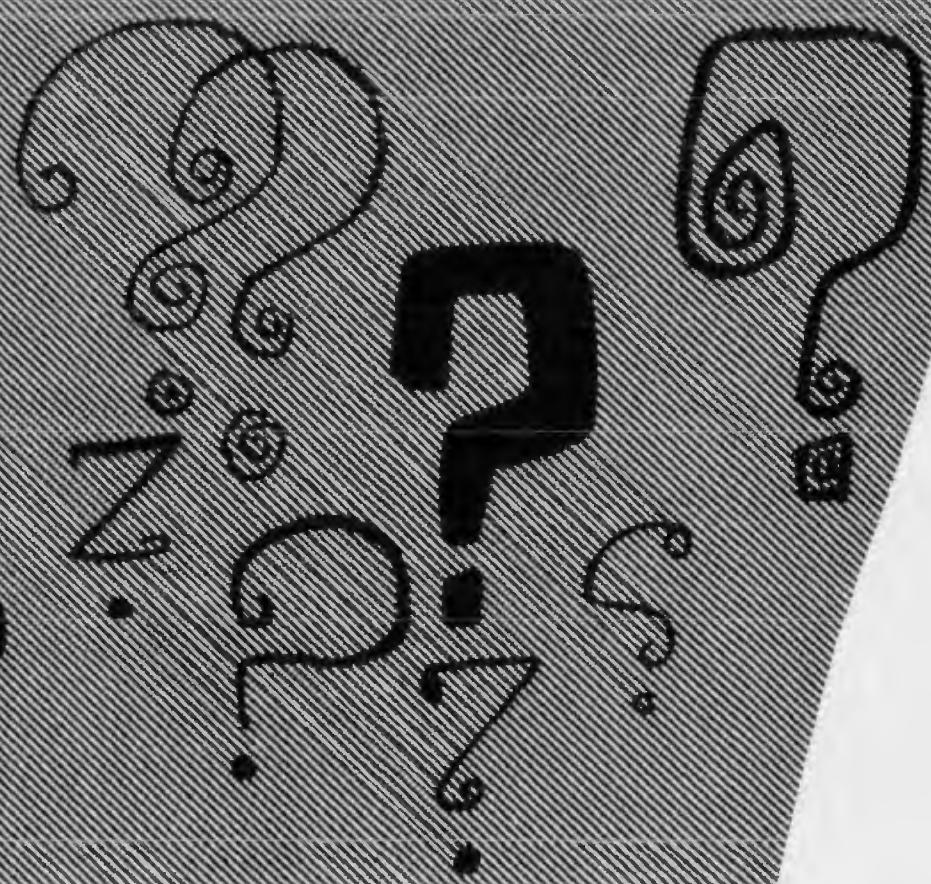
WRITE FOR CATALOGUE 957

CALIFONE CORPORATION

1041 North Sycamore Ave.
Hollywood 38, California



**WOT can
we SAY?**



*about these two
records*
?



**they're so terrific that mere words can't express our
enthusiasm . . . try 'em! buy 'em! and you'll agree
Sets in Order has done it again!!!**

*with
JAY EDWARDS on the organ*

3013/14

**DREAMY TWO STEP
EVENING WALTZ**

3015/16

**WALTZING A ROUND
MEET THE PEOPLE**

**complete and easy round dance
instructions with each record.**

SEE YOUR SETS IN ORDER RECORD DEALER

VENUS RUN

By Madeline and Dan Allen, and Bill Owen

As Called by Virginia Johnson, Oakland, California

Head two couples half sashay

One and two promenade, I say

Half way round the outside land

Between your opposites stand

2 lines of 4, one in 4th pos and one in 3rd pos.

Couples at the head go forward and back

Forward again go across the track

Left lady arch the right gent under

Pull 'em all thru and go like thunder

New lines facing other couples.

Forward eight and back with you

The center four pass thru

Turn back alone and form two stars

Right hand stars, 4 ladies together, 4 men together

One like Venus, one like Mars

First gent lead, take a run around Venus

Follow him boys, I think they've seen us

Pass 'em twice and on you go

Pass original partner.

Left to the next for a do paso

Partner left and corner right

Partner left and around you go

Sashay by your corner girl

Circle up eight go round the world

First and third go forward and back

Forward again, cross trail thru

To an allemande left with the old left hand

Partner right, right and left grand

Original partner.



OLD TIMER PRESENTS —

TWO BRAND NEW SINGING CALLS

8094—OPEN UP YOUR HEART/12th ST. RAG

Instrumentals—Music by Jerry Jacka Trio

8095—OPEN UP YOUR HEART/12th ST. RAG

Calls by Johnny Schultz.

Music by Jerry Jacka Trio.

The above records are also available in 45 rpm

Instruction sheet included with each record

OLD TIMER RECORD CO., 3703 N. 7th St., Phoenix, Arizona

LETTERS - *Cont'd*

Dear Editor:

By the way, at our latest London National Square Dance Association meeting we had the opportunity of seeing the Sets in Order film. An excellent effort, but all too short for the liking of the audience . . .

Leslie C. Newman-Bird
Pinner, Middlesex, England

Dear Editor:

We now have a Bachelor and Bachelorette Square Dance Club here in Lubbock. We have about 10 members and we meet every Friday night at Buffalo Lakes. It is the largest club around Lubbock.

Floyd "Mule Train" Jones
Lubbock, Texas

SIXTH WASHINGTON FESTIVAL A WOW

More people than anybody came to dance in Yakima on June 25-26, when the Washington State Federation held its sixth festival, with Charley Cook as chairman. Close to 2000 spectators plus 3000 dancers on Davis Field,

total a goodly sum. You add it. Eddy Knechtges' orchestra played the music, and Chuck Jones from Hollywood MC'd very well indeed.

Intermission entertainment came from a group of teen-agers under the direction of Robt. Scales of Vancouver, B.C. Their 13-year-old caller, Rose Hornak, held the big gathering spellbound as she did a medley of singing calls, slipping easily from one key to another, to the awe and surprise of the listeners. She got an ovation when she finished.

Guest of Honor at the affair was Harriett Blohm of Hollywood, California.

During the evening, the new state officers were announced. They are: President, Dr. "Bill" Price, Seattle; Vice-Pres., Clyde Warrior, Richland; Rec. Secy., Lola Carter, Vancouver; Corres. Secy., Alyce McGill, Seattle; Treas., Ivan Hall, Ephrata.

Clinics and round dance programs filled out the dance program apart from the big dances, and 1500 dancers gathered on Sunday morning at Naches for a Cowboy Breakfast. Informal dancing in private homes and parties finished off the whing-ding week-end in fine shape.

✓ **FOR READY REFERENCE**

✓ **FOR BETTER DANCING**

✓ **FOR MORE FUN**



This book, a favorite of both callers and dancers (musicians too) contains the best in patter calls and singing calls with unusual breaks and patter . . . alphabetized and coded for quick, easy reference.

↓
**GET THE COMPACT
176 PAGE
"5"
YEAR BOOK**

**with over 200
choice calls
ONLY \$2.50**
(PLUS 10c POSTAGE)

**AT YOUR FAVORITE RECORD DEALER . . . OR
SETS IN ORDER, 462 N. Robertson Blvd., Los Angeles 48**

FOOT & FIDDLE**SUBSCRIBE
NOW!**
\$2.00
 per year
 (10 issues)

**Your Texas
SQUARE DANCE MAGAZINE**
**FOOT & FIDDLE — 1501 Travis Hgts. Blvd.
Austin, Texas**
SQUARE DANCE CHAPTER

In their recently published book, "The Fun of Trailing," Evelyn and Howard Findley of Florida and Cripple Creek, Colo., have included a chapter on another of their hobbies, square dancing. Combining the trailer fun of the open road with square dancing has opened an entirely new vista of living to the Findleys and square dance readers would doubtless get a kick out of it as well as out of the rest of the chattily written volume. The Findleys' summer address is P.O. Box 194, Cripple Creek. Write them for more information about their book.

Let's Dance!**VOLUME "A"**

30 Beginner Folk Dances

VOLUME "B"

25 Intermediate Folk Dances

Price \$2.00 each (includes postage)

Order from

Folk Dance Federation of California

420 Market Street, Room 521, San Francisco 11, Calif.

WANT YOUR NAME IN THE BOOK?

National Dancers Service, Inc., Box 4244, Tower Grove Station, St. Louis 16, Mo., has put out an excellent directory of callers and square dancers all over the country. This is meeting a tremendous need, especially for traveling square dancers who wish to look up dances on their travels. John Sabin, who was active in compiling this book, says that the directory is by no means complete. So—if you are one who is not now listed, send your name, address, and telephone number to John at the above address.

Sets in Order ORDER FORM

462 NORTH ROBERTSON BOULEVARD, LOS ANGELES 48, CALIFORNIA

 I enclose check ☐ money order ☐ for the following:

| | | | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|----------------------------------|-----------------|---------|
| <input type="checkbox"/> Sets in Order Regular Edition 1 year subscription | <input type="checkbox"/> Renewal | <input type="checkbox"/> New.... | \$2.50 | PLUS |
| <input type="checkbox"/> Sets in Order Caller's Edition—Available to Regular Edition Subscribers only | | | 1.20 | POSTAGE |
| <input type="checkbox"/> Square Dancing for Beginners | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Square Dancing for Intermediates | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Square Dancing — the Newer and Advanced | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Dancin' A Round | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Today's Round Dances | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Roundancer Up-To-Date | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Round 'N Round | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Singing Calls for Square Dancing — Jonesy | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Sets in Order 5 Year Book | | | 2.50 ea. | .10 |
| <input type="checkbox"/> Sets Binder | | | 1.75 ea. | .25 |
| <input type="checkbox"/> Decals:.....Brown & Yellow 'Square Dancer'.....Red & Silver 'Linked Squares' | | | .05 ea. | * |
| *(For quantities from 1-5 include self-addressed stamped envelope. For orders of 6-24 include 15c postage and handling. S.I.O. pays postage on orders of 25 or more decals). | | | | |
| <input type="checkbox"/> Recognition Pins (safety clasp)..... | | | .75 ea. | ** |
| **(For quantities from 1-5 include 15c for postage & handling. For orders of 6-24 include 25c postage. S.I.O. pays postage on orders of 25 or more pins). | | | | |
| <input type="checkbox"/> Diplomas: Indicate for Square or Round Dancing. Minimum order of 10..... | | | .10 ea. | .20 |
| TOTAL | | | \$ | |

NAME.....

ADDRESS.....

CITY.....STATE.....

Californians add 3% sales tax

**BE SURE TO INCLUDE POSTAGE ON
ALL ITEMS EXCEPT SUBSCRIPTIONS**

SQUARE DANCING IN AUSTRALIA

By Charlie Bassett, visiting from California

Square dancing here in Australia has reached a terrific peak of interest and participation. I find the level of dancing quite advanced, although unfortunately, somewhat garbled in styling and execution of certain basic figures as we know them. One of the most noticeable perhaps is the docey do from a circle of 4, 6, or 8. At the call, "break it up with a docey do," everybody stops with arms extended, takes a count of 4 and bring their hands together with a resounding clap, all counting out with the caller, or more recently, giving out with a 4-count "Coo-ee," which is the Australian bush-call. From there on, it's the same as our own docey do.

Many of these little differences have probably come about from the terrific demand for teachers and callers who, not having sufficient background or material, have interpreted as best they could figures from the few American recordings that are available here.

The dance halls here in Melbourne are large and the average attendance between 1500 and 2000. The Palais de Danse at St. Kilda, where I am calling Monday thru to Thursday each week, is a beautiful and elaborately done place and will accommodate 3000 dancers.

CHICAGO FESTIVAL PLANS

Planning and preparation for Chicago's Fifth Annual International Square Dance Festival have already started rolling, announces Walter Roy, Director of Recreation for the Chicago Park District, and General Chairman of the Festival. The gala dance will again take place in the International Amphitheater and will be held on Nov. 13. Assisting Roy are Verne Hernlund, William Clarke, Edward Bossing; and Co-Directors Sumner "Bud" Webb, and Dr. Aaron Heimbach.

LONGHORN Latest Releases

106—OH BABY MINE. Caller: Red Warrick
OH BABY MINE (Key of D)

107—TENNESSEE GAL. Caller: Norman Merrbach
TENNESSEE GAL (Key of D)

108—FIGURE EIGHT (Patter). Caller: Red Warrick
SMOOTHIE (Patter). Caller: Red Warrick
Going Strong:

104—OPEN UP YOUR HEART. Caller: Red Warrick
OPEN UP YOUR HEART (Key of Eb)

Music: Lester Woytek's Melody Cowhands

Order from:

Longhorn Records

Route 7, Box 937, Houston, Texas

CALLERS!

NEW TUNES FOR SINGING CALLS!

A Prompt, One-Shot, Non-Profit Service

From which you receive:

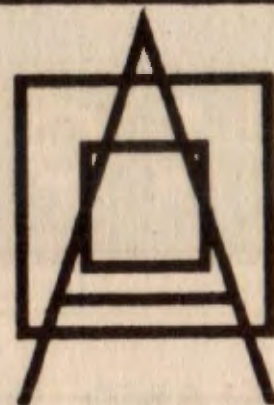
- Your calls set to an original song
- Free revisions
- Simple arrangement for your musicians
- "Dance-testing"
- Money-back guarantee

Your inquiries are welcomed.

DON CONINE

CALLER'S SONGWRITING SERVICE

10934 Grevillea Avenue, Lennox 2, California



AMERICAN SQUARES

The Magazine of American Folk Dancing

★ New Calls ★ Old Calls ★ Record Reviews ★
Book Reviews ★ National News ★ Dances
★ Complete information for caller and dancer ★
Edited by RICKEY HOLDEN

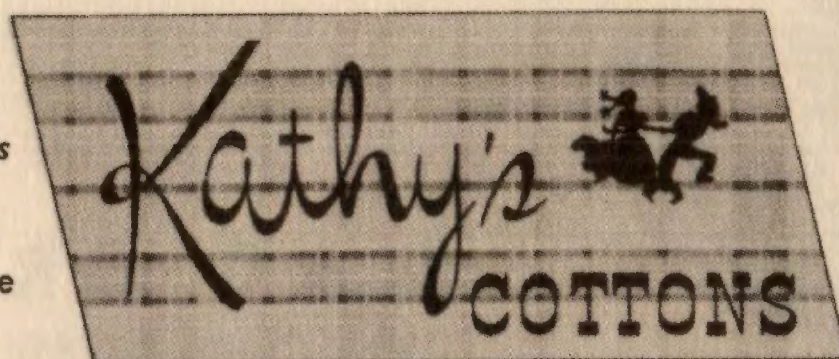
If you are not a subscriber write us for FREE sample copy: AMERICAN SQUARES, 2117-B Meadow Lane, Arden, Wilmington 3, Delaware.



STYLE A - Combines smart appearance with comfort - Has built-in heel and full sole for support... black, white kid 4-9 N&M

\$5.95

No C.O.D's
Please
Add 35c
for postage



WRITE FOR
16 PAGE
ILLUSTRATED
CATALOG 20c

12715 VENTURA BLVD., NO. HOLLYWOOD, CALIF.

STanley 7-6087

QUALITY GOES DEEPER

THAN THE LATEST RELEASE!

We are constantly re-cutting the old favorites in our catalogue in order to bring the quality up to the standard of our most recent recordings.

We now offer you a new recording of —

#121—THE TUCKER WALTZ

(oldest and best-loved mixer.)

#122—FIVE-FOOT-TWO a recent classic—

the jazziest and gayest of them all.)

From your dealer, or write—

Lloyd Shaw

RECORDINGS, INC.

Box 203

Colorado Springs, Colorado

\$1.05, plus 30c on mail orders



Approx. 1/2 Size

DANCE-CLUB BADGES

For
INDIVIDUAL MEMBERS'
NAMES

Made of Clear Plastic
With Safety Clasp Pin
Light Weight
Colorful

Write Us for Samples and Prices

— WESTERN PLASTIC PRODUCTS —

1703 Magnolia Ave. — Long Beach 13, Calif.



YOU'LL BE AMAZED

. . . at the low cost . . . the really low cost, of the finest, most danceable and most talked about square dance originals. Here are cottons and sheer nylons in the most fashionable designs. Find just the dress you have been waiting for at a price you can afford. We'll tell you all about it *FREE* in our special circular. Send for it today.

THE PARASOL SHOP

1200 NORTH LA BREA, INGLEWOOD, CALIF. ORegon 8-5823

MAC GREGOR RECORDS

No. 704 — "CONEY ISLAND WASHBOARD"

"BYE, BYE BLUES"

Called by: Fenton "Jonesy" Jones

Music by: Frankie Messina and The Mavericks

No. 705 — Same as No. 704

Without Call

Music by: Frankie Messina and The Mavericks



COMPLETE INSTRUCTIONS WITH ALL RECORDS

MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE

HOLLYWOOD, CALIFORNIA

CANADIAN CAPERS

BRITISH COLUMBIA . . . The big news, square dance wise, around Penticton, is the 7th Annual Peach Festival, to be held August 19-21, and which will for the first time include an International Square Dance Festival. There will be two big dances, on Friday and Saturday nights, Aug. 20-21, both of which will be held on a specially laid, 1600-square-foot wooden floor in the Rodeo Arena, with seating capacity in the grandstands for several thousand spectators. Les Boyer, of Okanogan, Wash., is director of the dance festival, and will also MC the dances which will feature Eddie K's orchestra from Vancouver. Regular admission is: Friday dance 75c; Saturday P.M. exhibitions 75c; and Saturday night dance \$1.25. Mrs. Jim Henry is Finance Chairman, International Square Dance Festival, 575 Burns St., Penticton, B.C., Canada.

ALBERTA . . . Ross Haynes has started clubs in St. Paul, Bonnyville, Lloydminster, Namao, as well as three new clubs in Edmonton. The Silver Stars and the Rusty Gaites cover intermediate and advanced level dancing and a club of beginners who still seek a name was started immediately after the first of the year.

Ardon Cooper, veteran of two Asilomars, is now calling four nights a week. He is regular caller for the Namao Club and has clubs also at Gibbons and Sunnyside. In addition, he is calling for the Bandy Legs, a private group in Edmonton.

Al Berry of the Edmonton Recreation Department, is now putting out a newsletter for the Edmonton dancers. These newsy sheets do a very fine job to keep everyone "in the know" and to make them feel closer to square dancing, generally.

The Canadian Square Dance Assn. has been busy with plans for re-organization. It has 123 affiliated clubs in Alberta, British Columbia, Ontario and Yukon Territories. Calgary and District square dancers embrace 50 clubs to date and are growing so fast and furiously that there will soon be another break-down on area basis.



Square Dance Halls are located in many places all over the country and are excellent representative spots of the best in square dancing. Whether you are local to the area or are traveling, contact these halls to find out when you can dance there.

THE HAYLOFT

Portland, Oregon
Jack and Gertrude O'Donnell
Telephone AT 0753 or AT 4919

THE AQUA BARN

Seattle, Washington
Jack & LaVerne Riley—EL 9333

SUNNY HILLS SQUARE DANCE BARN

Fullerton, Calif., off Hiway 101
Ed Smith—Lambert 5-5670

SQUARE DANCE BALLROOM

Chicago 14, Illinois—2650 Lincoln Ave.
Ma & Pa Prehn—BU 1-3894

MAC'S SQUARE BARN

Kulpsville, Pa. (Southeastern Pa.)
Mac & Ruth McKenrick—Lansdale 6468

THE BARN

Napa, California
Bill Clinton

WILLIAMS SQUARE BARN

San Marcos, California
Fred & Frances Williams
Escondido 8705—WI

If your favorite hall is not listed, we suggest you write to Sets in Order for full details.

CALENDAR OF SQUARE DANCING EVENTS

Aug. 6—3rd Annual Festival

Traer, Iowa

Aug. 6—Seafair Square Dance

Civic Audit., Seattle, Wash.

Aug. 6-7—2nd Annual Jamboree

Klamath Falls, Ore.

Aug. 13-14—7th Annual Mountaineers Fest.

Flagstaff, Ariz.

Aug. 14—Baytown Council Round-Up

Humble Comm. House, Baytown, Tex.

Aug. 20-21—Penticton Peach Fest. Jamboree

Penticton, B.C., Canada

Sept. 11—Beaumont Area Council Falls Jamb.

S.E. Tex. State Fair Grnds., Beaumont, Tex.

GOOD DANCE TEST

What is the real test of a good dance? Is it the number of people who come up and thank the caller after it's over? Probably not. It's more likely to be evident in the little groups of people who congregate all over the hall after the last dance is over and who have to be virtually "swept out" so that the place can be locked up. These are the people who have caught the real spirit of square dancing.

They are complimenting the caller who has helped to give them the fun and who has helped to bring them together with such wonderful friends. This is a true compliment for the spirit and continuance of square dancing.

ADD BIRTH ANNOUNCEMENTS

Another cutie way to announce the birth of their new baby was employed by square dancers Al and Noni Kaufman of Louisville, Ky. It took the form of a theatre program and read something like this, "The Kaufman Square Dancers now take pleasure in announcing a New Square Dance Squaller, Philip Rodney Kaufman, First Appearance and Recording May 24, 1954. Presented by—Two Experienced Partners—'Ma,' Naomi Kaufman and 'Pa,' Alvin Kaufman. Technical Director, Dr. Marvin Elliott.

Outstanding Calls and Features

7 Pounds 2 Ounces — "Weight Till the Sun Shines, Nellie"

Hair—"Red (?) River Valley"

Blue—"Eyes Be Coming 'Round the Mountain"

Two Lung Power—Amplifier Will Be Used

Top Squalling—When Not Attended

Admission—One Smile."

THE NATION IS DANCING WITH HOEDOWN

OUR NEWEST RELEASES — WATCH FOR THEM

AUGUST RELEASES:

The "Rage of the Dallas Convention

Round Dance Instrumental

H.D. 402—SQUAR'N' A ROUND—by Jeff and Dottie Peters of Seattle, Wash.

Flipside—Cues by Jim Brooks.

Instrumental Hoedown

H.D. 501—RAGTIME ANNIE and LIGHTFOOT BILL

The Three-D Valley Boys have scored again with this Hoedown.

JULY RELEASES:

Round Dance Recordings of:

H.D. 401—ELMER'S TUNE (Delightful and Simple) and BUFFALO GLIDE

And the Favorites in Singing Calls:

Instrumental H.D. 304—OPEN UP YOUR HEART/IF YOU CAN SPARE THE TIME

(I Won't Miss The Money)



HOEDOWN RECORD COMPANY

4852 West Jefferson Blvd., Los Angeles, California

Business Manager: DR. BILL PRICE,

5807 Vassar Avenue, Seattle, Washintgon

AQUA RECORDS

Introduce Round Dance Record #201

“PONY BOY”



It's a tune that topped the Hit Parade in the 30's. Out of the Pacific Northwest comes this round dance that is not only fun to do but has an unusual step described as a "Gallop Step." You will love it because the music "My Pony Boy" blends in wonderfully well with our good Western Dancing. Jack and LaVerne Riley, authors of the dance, have tried to add variety as well as beauty to their new dance — It's great — It's different — and Best of All, IT'S FUN TO DO — "PONY BOY."

“TANGO WALTZ”

On the other side is "Tango Waltz," a favorite of everyone who dances it. This new organ arrangement gets you in the mood and you'll find it a pleasure to dance the TANGO WALTZ to this new organ recording.

AQUA RECORDS

introduce their organist, charming

Doris Cooley, popular artist

of Seattle, Washington.



DORIS COOLEY at her organ

(All records come with instruction sheets)

78 RPM Records, \$1.10 each, plus tax
35c postage and handling charge for
each shipment under 10 records.

*(Special discount given to dealers or for any
orders in quantities of 10 or more records)*

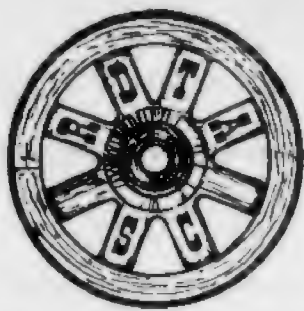
MAIL ORDERS PROMPTLY FILLED — WE SHIP ANYWHERE

Order Through

AQUA RECORD CO.

960 WESTLAKE AVE. NO., SEATTLE 9, WASHINGTON

(Write for free copy of listing of all Aqua Record releases)



This is the Southern California Round Dance Teachers' choice for the Dance of the Month:

WRANGLER'S TWO-STEP

Record: Windsor 7621.

Starting Position: Partners in open dance pos, facing LOD, inside hands joined.

Footwork: Opposite footwork thruout for M and W, steps described for the M.

Measures

1-4 Walk, 2; 3, Touch; Cross, 2; 3, Touch;

Start L ft, walk fwd in LOD three steps, L-R-L, touch R toe to floor beside L ft with slight tap. Partners change places with M crossing behind W in 3 steps, R-L-R, as W crosses in front of M to his L side with a 3 step L face turn, L-R-L; both touch inside toe (M's L and W's R) to floor beside weighted ft with slight tap as partners join inside hands, M's L with W's R.

5-8 Balance Together; Balance Apart; Twirl Across, 2; 3, Step;

Partners do a two-step balance twd each other starting on inside ft, then do a two-step balance away from each other starting on outside ft. Partners change places with a four step turn, M crossing in back of W with a complete L face turn in four steps, L-R-L-R, as W crosses over in front of M with a complete R face twirl in four steps, R-L-R-L. End in original starting pos.

9-16 Repeat action of meas 1-8 except to reduce degree of twirl when crossing over in meas 15 and 16, so as to end with partners facing and taking loose closed dance pos, M's back to center.

17-20 Side, Close; Side, Touch; Side, Close; Cross, —;

Step to L side in LOD on L ft, close R ft to L; step again to L side on L ft, quickly touch R toe beside L ft; step to R side in RLOD on R ft, close L ft to R; step on R ft across in front of L and hold one count.

21-24 Repeat action of meas 17-20 except to end with releasing closed pos as partners face, join both hands, M's back to center.

25-28 Side, Behind; Pivot, Pivot; Side, Close; Side, Close;

As in the start of a "grapevine," step to L side in LOD on L ft, cross R ft in back of L; make one complete turn away from partners with two steps, M turning L face with L-R and W turning R face with R-L, returning to face partners with both hands joined. Step to L side in LOD on L ft, close R ft to L, step again to L side in LOD on L ft, close R ft to L.

29-32 Repeat action of meas 25-28 but to end in open dance pos, both facing in LOD with inside hands joined.

Repeat entire dance for a total of four times.

TAG ENDING:

1-4 Walk, 2; 3, 4; Twirl; Bow!

In open pos, walk fwd in LOD four steps, L-R-L-R. W makes a R face twirl under her own L and M's R arm in two steps, R-L, as M takes two steps in place, L-R. Both step back away from each other at arm's length with M's back to center, M on L and W on R, and both bow. Partners hold bow with hands joined and dip back on weighted foot by bending that knee and kicking free foot off ground 8-10 inches on cymbal crash.



LOCAL DEALERS

in RECORDS and PUBLICATIONS

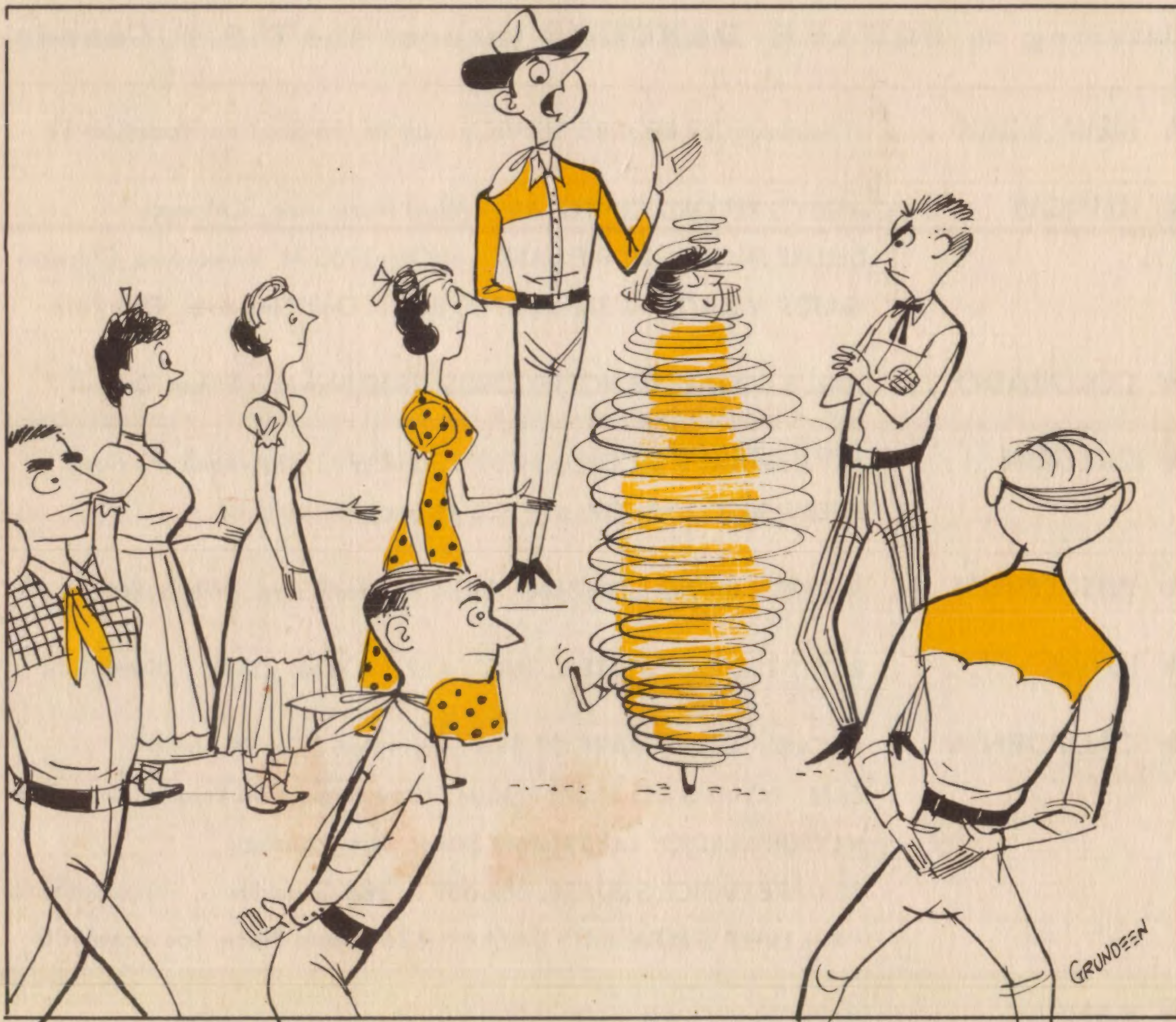
Catering to **SQUARE DANCERS** thruout the U.S. & Canada

- ★ **NEW YORK** . . . FOLK DANCER RECORD SERVICE, 108 W. 16 St., New York City 11
- ★ **ILLINOIS** ANDY'S RECORD CENTER, 3921 West North Ave., Chicago
DELUXE MUSIC SQUARE DANCE SHOP, 3965 N. Milwaukee, Chicago
GATES' VILLAGE MUSIC SHOPPE, 806 S. Oak Park Ave., Oak Park
- ★ **COLORADO** . . . HALL'S SQUARE DANCE RECORDS, 2850 Newport Street, Denver 7
- ★ **OREGON** ART & METHA'S RECORD CHEST, 730 N.W. 21st Avenue, Portland
PIFER'S RECORD SHOP, 619 N.E. Grand, Portland 14
- ★ **WISCONSIN** . . . MIDWEST RADIO COMPANY, 3414 W. North Ave., Milwaukee
- ★ **IOWA** RAY DE O'RAY SYSTEM, INC., 412-14 West 7th St., Sioux City
- ★ **CALIFORNIA** . . . ARCADIA MUSIC MART, 21 East Huntington Drive, Arcadia
EARL PECHIN'S DO-SI-DO ROOM, 4364 Sepulveda Blvd., Culver City
MODERN RADIO, 1475 Haight Street, San Francisco
SQUARE DANCE SQUARE, Box 689 or 880 Coast Hwy., Santa Barbara
PAUL ERFER'S FOLK ARTS BAZAAR, 625 Shatto Place, Los Angeles 5
- ★ **KANSAS** MISSION RECORD SHOP, 5908 Woodson Road, Mission
THE RECORD SHOP, 153 North Broadway, Wichita 2
- ★ **NEW JERSEY** . . . AMERICAN SQUARES BOOK-RECORD SHOP, 1159 Broad St., Newark
- ★ **CANADA** VIVIAN SCOTT—DANCE CRAFT, 1406 W. Bdwy., Vancouver, B.C.

SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

**TWO NEW
ROUND DANCES:**

S.I.O. 3013/14—DREAMY TWO STEP/EVENING WALTZ
S.I.O. 3015/16—WALTZING A ROUND/MEET THE PEOPLE
Jay Edwards at the Organ



*"... Allemande left, and grand right and left ... Grand right and left —
er, Lady, ... er, Miss Dervish ..."*

TRAVELING SQUARE DANCERS

WHILE IN LOS ANGELES, STAY AT THE CIRCLE K

It's brand new — Owned and operated by Square Dancers,
Virginia and Kernon Oster. 20 De Luxe Modern Units
Coffee Shop Square Dance Information Available
Reasonable Rates

For Reservations write or wire:

CIRCLE K MOTEL

5329 S. Sepulveda Blvd., Culver City, Calif.

EX 7-9298

